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JAMES ELLIS-EDITOR
WRITERS- CHUCKIE ELLIS, DAVID THOMAS, DAVE DELUCA, CHAR LATANNE, DAVE McMANUS
ARTISTS- DAVE DELUCA, WRONG RHUMBA WORKSHOP
PHOTOGRAPHY- CAROL ANN METOFF-HEAVEN STUDIOS, MIK MELLEN, "MONTE" CARMONT
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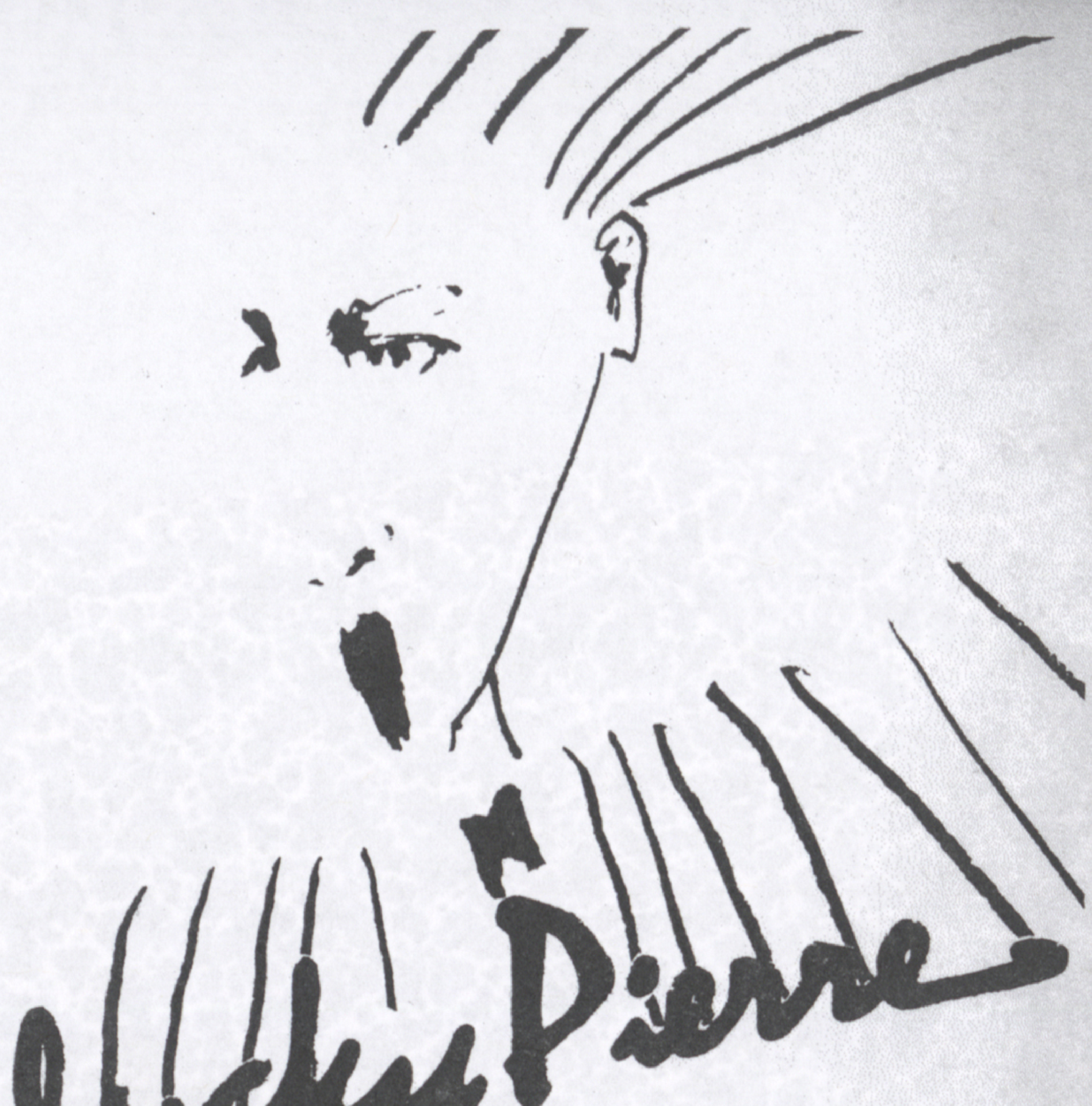

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Addendum to CLE DISCOGRAPHY
Report for year ending February 28, 1981

7" 45 rpm

BRONCS- "Tele killing", "Reason to whine"/"Part of the problem": Terminal #3

THE CLOCKS- "Tic tock man"/"Confidentially, Renee": Terminal #1

FOREIGN BODIES- "The incredible truth"/"Long walk home": Bizart GAK 1

LES RAVING SOUNDS- "Earth boy dream of angel", "The wrong kind"/"Empty bottles (close the door)", "Treat her right": Terminal #4

LUCKY PIERRE- "Into my arms"/"Match": Unadulterated 02

MONTE CARMONT- "Think dance"/"Neat, clean & perfect", "In another land": Bizart GAK 2

NEPTUNE'S CAR- "Lucky charms"/"Baking bread": Koolie 240

PERE UBU- "Final solution"/"My dark ages": Rough Trade RT049

PERE UBU- "Not happy"/"Lonesome cowboy Dave": Rough Trade RT066, RT US 004

X-BLANK-X- "No nonsense"/"Approaching the minimal with sprayguns": Drome DR2

7" 33 1/3 rpm

MODERN ART STUDIO- MASmania, "Dear Dad", "They're dropping off like flies"/"If I don't have you", "Ballad of the green berets": Mid-America Sound MAS 1

MODERN ART STUDIO- MAS mās, "Photogreys", "Goddamn Volvo"/"No space between us", "Satisfacion": Mid-America Sound MAS 2

12" 33 1/3 rpm

VINCE BURNETTE- Irrational velvet: Bizart BIZ 2

HUMAN SWITCHBOARD- Live in Kent

PERE UBU- The art of walking: Rough Trade ROUGH 14, RT US 4

PERE UBU- The modern dance: Rough Trade ROUGH 22, RT US 7

BRIAN SANDS- Fixation: Bizart BIZ 3

Anthologies:

BOWLING BALLS FROM HELL- Includes David Thomas, Ralph Carney, Haffnots, Waitresse Hurricane Bob, Mark Frazer, D. Defrange: Clone 011

CLEVELAND CONFIDENTIAL- Includes Clocks, Impalers, Invisibles, Pagans, Broncs, AK-47s: Terminal #2

CLE MAGAZINE #3B- Includes Pere Ubu, Dave E. and the Cool Marriage Counselors, Lucky Pierre, Modern Art Studio, Foreign Bodies, The Clocks: CLE #3B

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Wayne Weston
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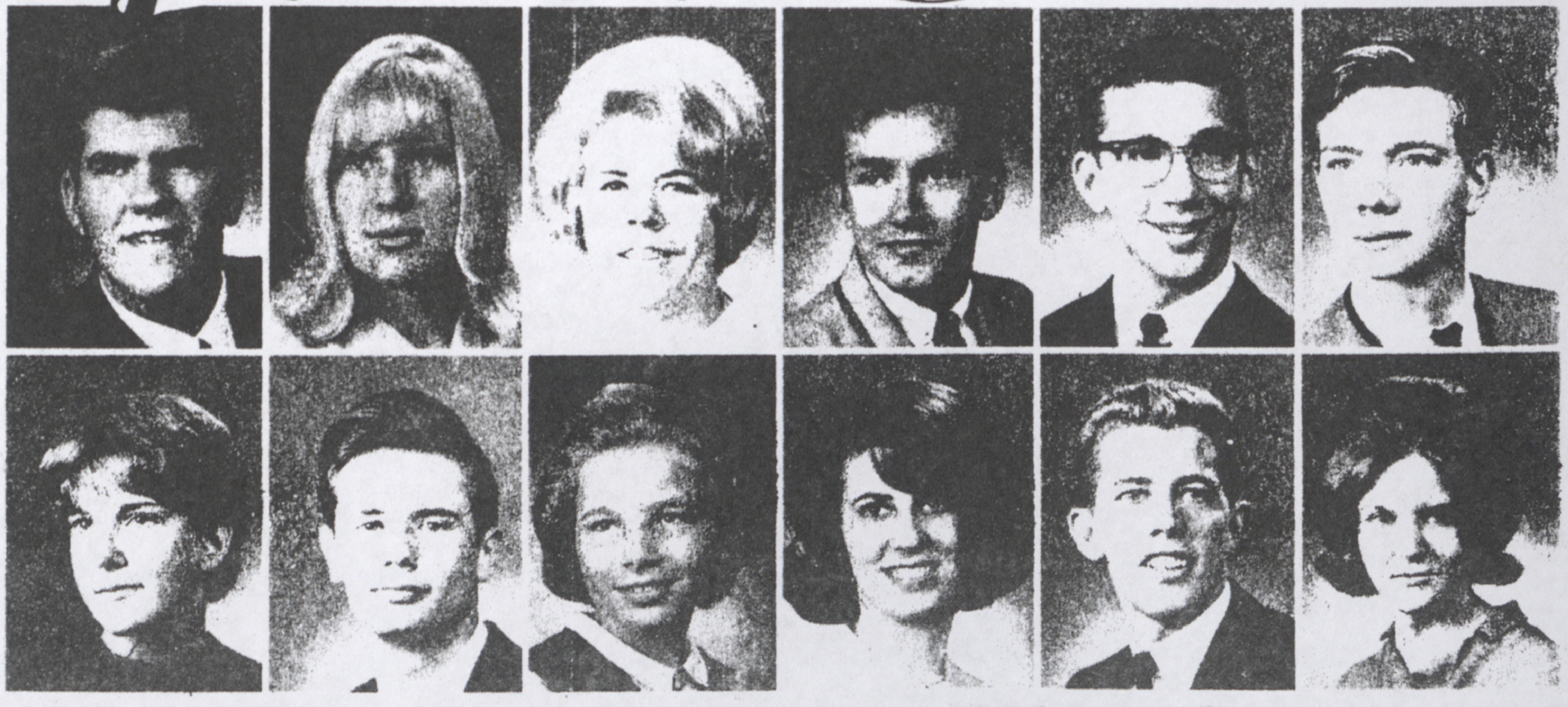

the 45 available shortly

BIZART RECORDS

MODERN ART STUDIO

Well, once again it's that time of year for refracting on the past and repairing plants for the soon to be seen future. All too often the Modern Art Studio is asked, "What gives with you guys anyway, huh? When is the real, true-to-life story of how the group began going to be told, anyway?" Well, until is is, this magazine partiCLE will have to do.

A long time ago (more years than one cares to or even can remember) Chuckie was doing the usual pre-rock star rounds as a Brooklyn, Ohio (is there any other Brooklyn?) garbage man (what art schools were to the music of the sixties, garbage is to the sounds of the eighties) when he came across a photograph of four smiling men all dressed attiredly in white suits with the name "Modern Art Studio" ascribed neatly in the right hand corner for all to see. "That's it!", Chuckie thought to himself for there was no one else to think it to. "I'll get three ushers and start a wedding party!" Well, disaster followed failure as the world was not yet ready for a professional matrimonial group, so being the second choice, a rock and roll band was formed in its stead.

The first to join together in what would become the cruxus of the group was Steve (the cute one) Frieg. He and Chuckie formed a band called the Nurd Twins but the world and Oxford, Ohio Ohio was not ready yet for a Sam and Dave look-alike band so the funky "Negro Twins" were soon defunct.

After several years of just farcing around, Steve (the distinguished one) and Chuckie found themselves back in Cleveland and decided to go at it again, so Modern Art Studio once more breathed the sweet light of day. There's nothing like a great rock-and-roll town and beleive me Cleveland is nothing like a great rock-and-roll town so once more Steve (the off-beat one) and Chuckie were once again wading tables and driving school busses. Many years came and a few years went before the two found themselves in a position to legally give it another go.

In the winter of 1980 (the first winter of 1980) the two found themselves on the same city on the North Coast. They joined with Dave (a legend in his own mind) E. and Jean (hi Jean) Kormos for the still to be forgotten Cool Marriage Counsellors. After much critical acclaim, the fear of success became too strong and the group disbanded.

Being true MASochists and not having had enough yet, Chuckie and Steve (the squinty eyed one) decided to take one last ditch search for fame and fortune or at least a good way to meet girls.

In the last ditch they searched they found the answer to the question that no one bothered to ask in Joe Franetic, who was destined to be their guitar playing guitarist. His keen business sense was what was needed to put the band on the right path. Many are the times he would often say, "Where are we going?" to which the other two would reply, "To the top of the profit/loss column of the Schedule SE income tax return" to which Joe would respond "To which top?" to which the boys would cheerfully answer, "What's the matter, are you deaf?" We already told you, you dumb twit!"

Well, that takes us up to the present. The rest of the story is a matter for Jeanne Dixon now. Suffice it to say that the Modern Art Studio currently has two records in the out now, "MASmania" featuring the ever-popular "Dear Dad" and the new one, "Mas MAS". If your local retailer does not carry these buy something else instead, or write to us for dirrisions on how to get them. Thank you. Good night. and God bless.

MASters (from left): Chuckie Ellis, Steve Freig, and Joe Franetic.

The Modern Art Studio

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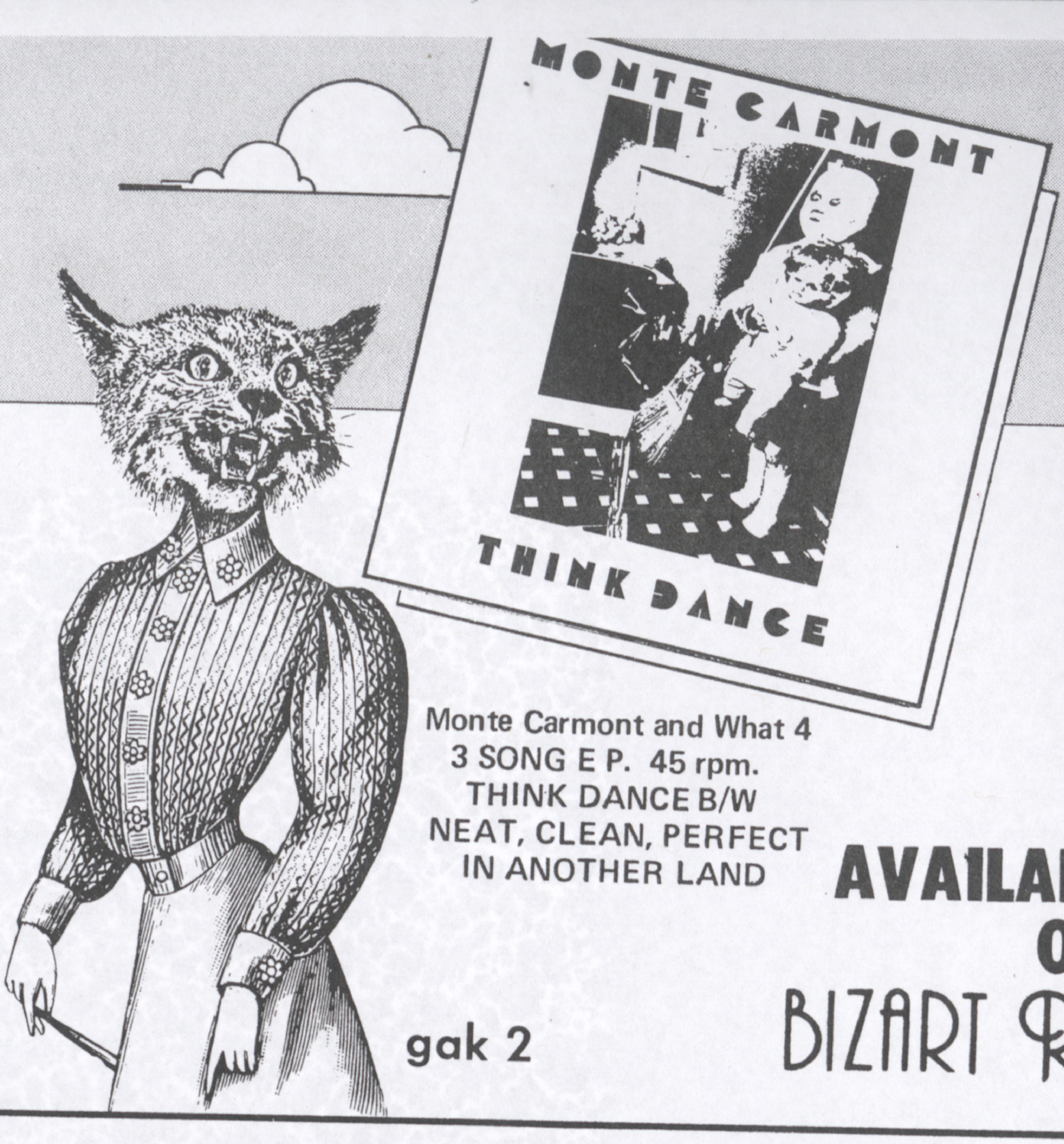
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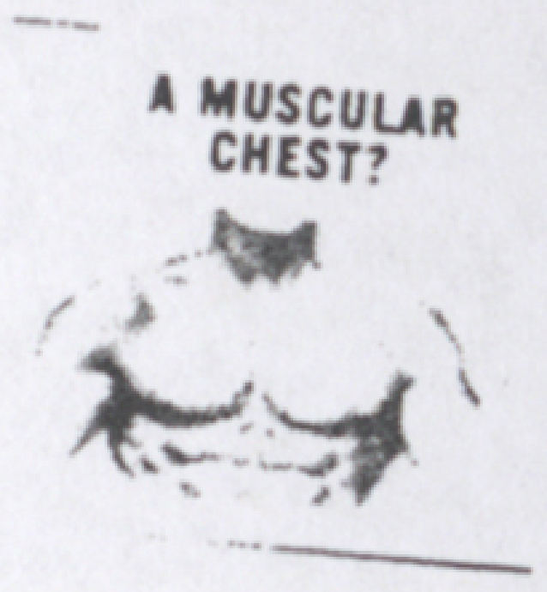
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THE "GENERIC SOUND" OF FOREIGN BODIES

The idea of the uniting of two musical artists in a local pub over an argument concerning whose beer was who's may sound contrived, but in this case, "The Incredible Truth." After a few words, the offer of liquid inspiration resulted in a handshake, and unbeknownst to Jim E. Jones and Milan Bender, Foreign Bodies were born. Together, this tag-team produced and unleashed "The Incredible Truth", a much discussed yet undeciphered 45 rpm disc.

I first met up with them at the Keg & Quarter lounge in beautiful downtown Cleveland, where between swigs of Gini on the rocks and attempts at getting Milan away from a video of Laura Antonelli I was able to secure some rather confusing info on their origins and musical influences.

Jim was born in Cleveland and lives in a large 3-story home on the coast of Cleveland's east side. He has appeared with various semi-legendary Cle combos including Mirrors, The Poli Styrene Jass Band, Electric Eels, X-James and the Temple Cultists-X, Men From UNCLE, and various other "one-shot performances."

Having a penchant for record collecting, and tastes ranging from Morricone and Ginastera to Sandy Shaw and the Walker Brothers, Jim said he was exposing lots of these sounds to Milan, which was constantly molding new musical patterns for the group.

"We are influenced by nearly everything that has gone before, but the synthesis of elements is totally our own. The answer for us is to go back to basic ethnic musics, Chech or African, whatever... because all music is derived from a basic form. The aim of Foreign Bodies is to explore these forms and utilize them in a new and unique way, thus creating a whole new ballgame."

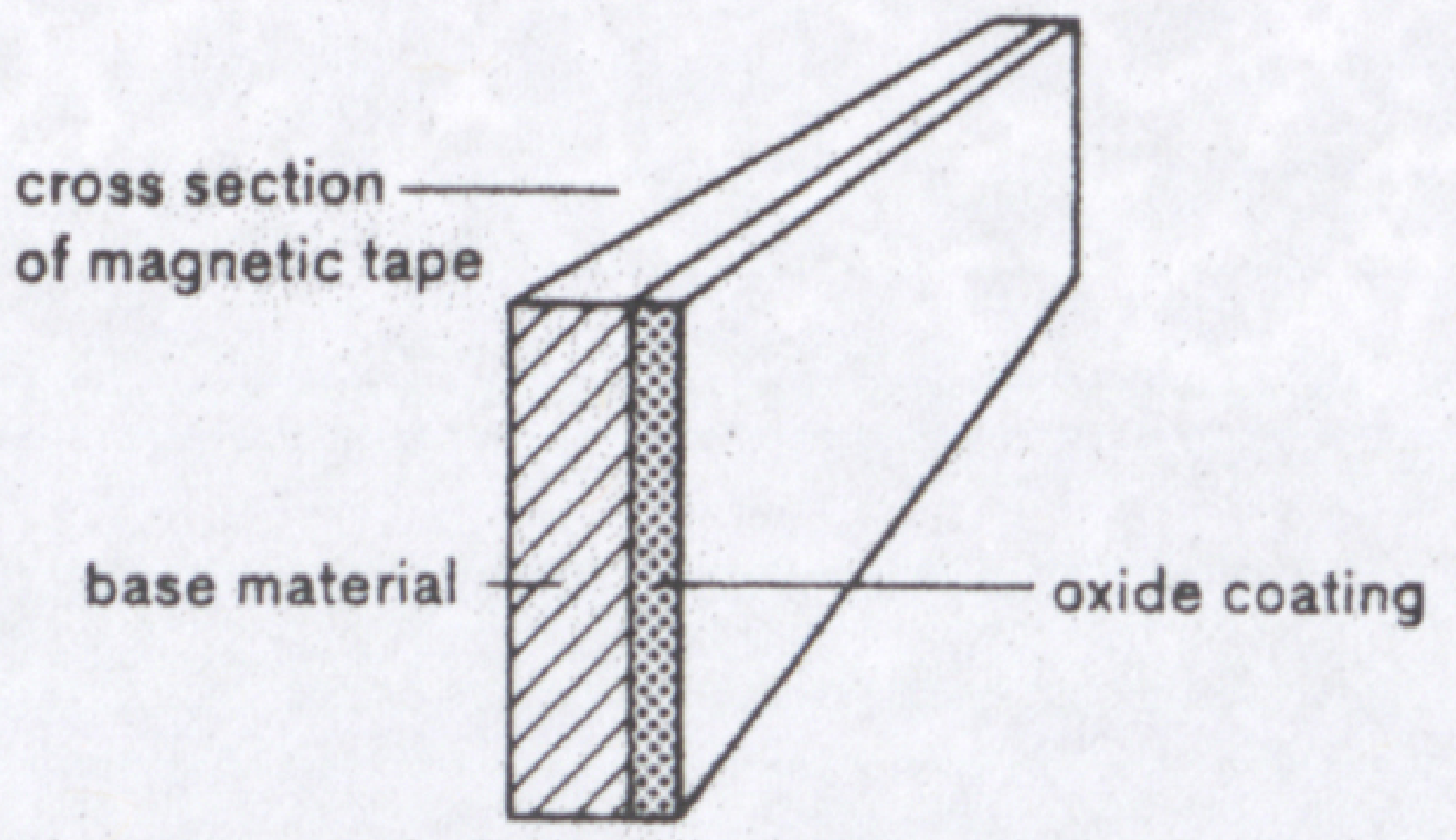
Bodies projects at this time included co-production on Brian Sands' LP "Fixation", a 45 by Neptune's Car (featuring Scott Krauss of Pere Ubu and Doug Morgan of Pressler/Morgan and Human Switchboard) as well as a 45 rpm EP by Cleve. loony Monte Carmont.

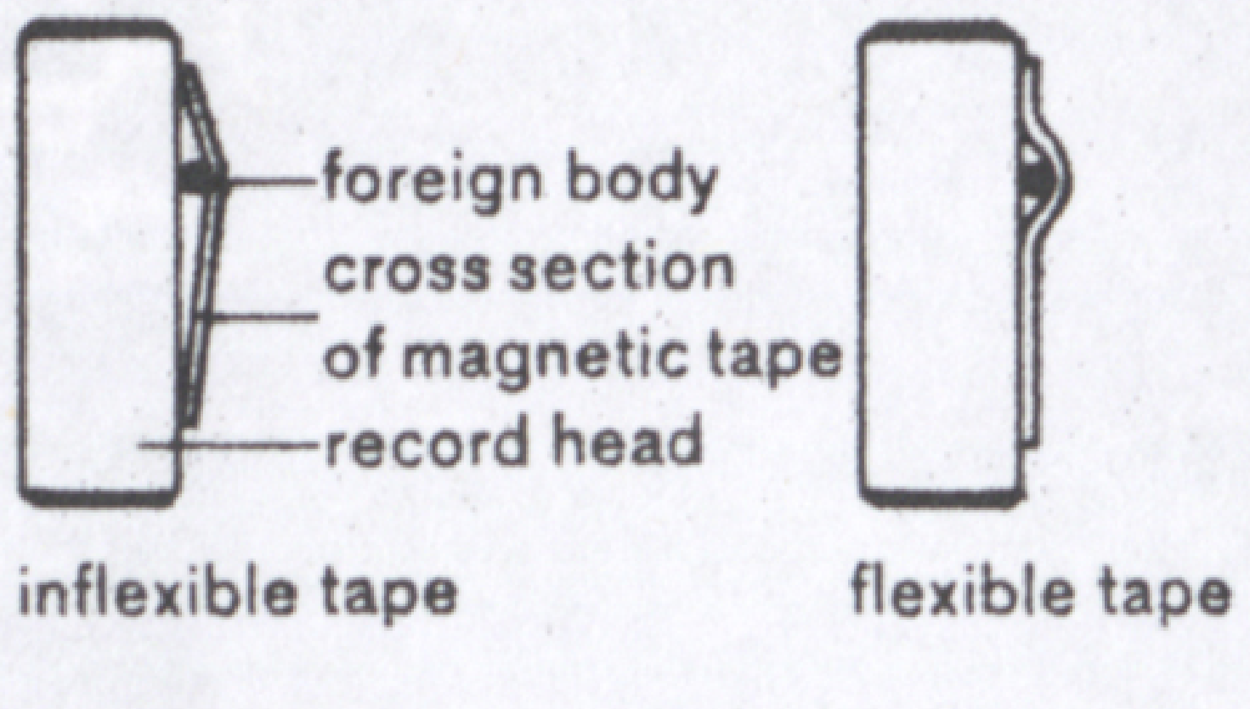
Well, time has a way of mutating things, and Foreign Bodies are no exception. Following the interview, word trickled back through the Cleveland underground musical grapevine that the group had split, and now Jim Jones was taking full responsibility for the group while Pat Ryan, who under the pseudonym Milan Bender had performed many of the musical feats included on their first 45, was now entangled in various legal battles which had caused him to use a pseudonym in the first place.

Just prior to press time, Jim, with the assistance of Body buddy John Rodriguez, was readying Foreign Bodies first full-length album entitled 'Wake The Dead!' Two tracks from these recording sessions have been included herein.

Stay tuned, kids...

pic: R. R. Meggitt





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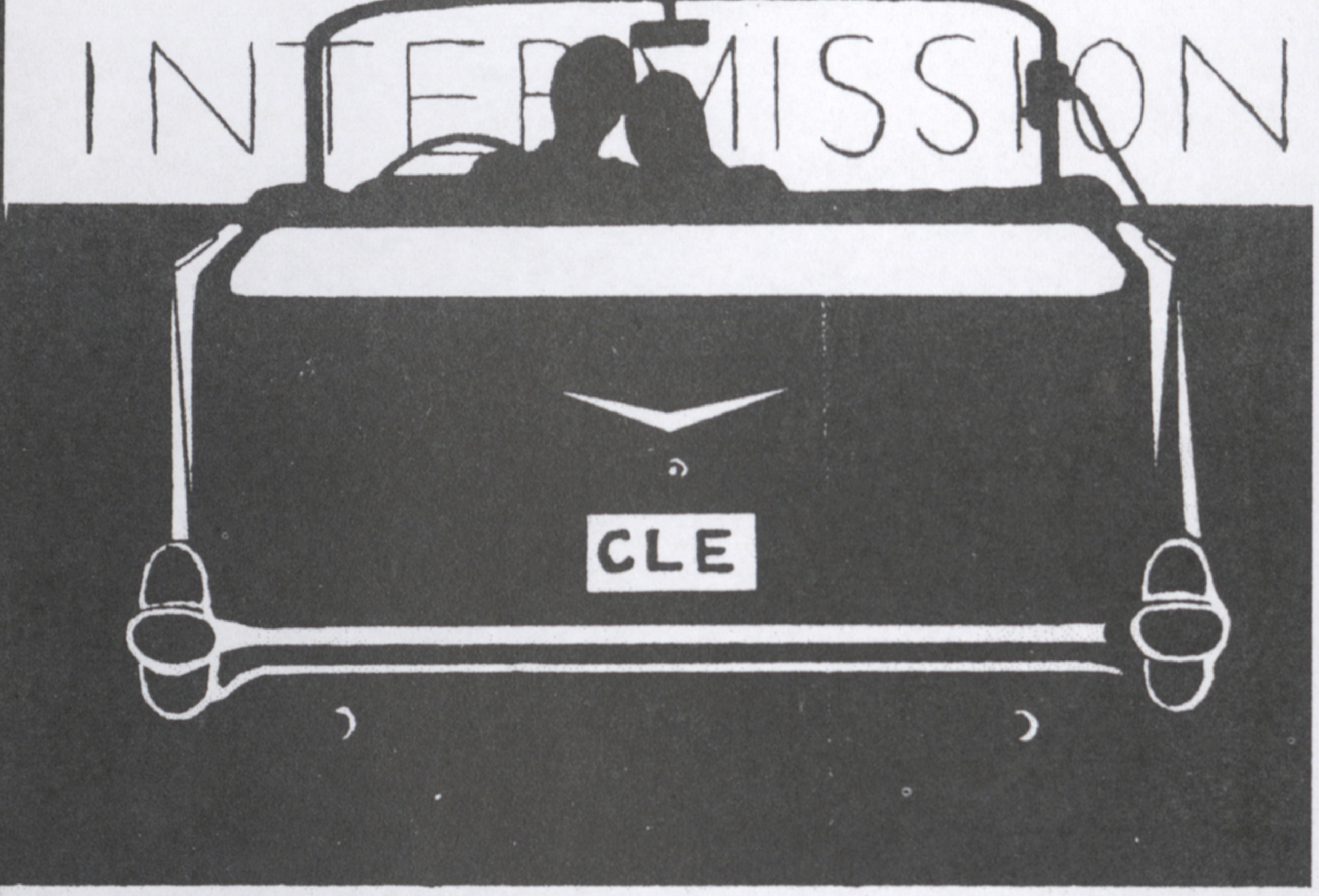

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The Definitive History of PERE UBU

PERE UBU/A

DURATION: September '75

PERSONNEL:

Tom Herman: guitar, bass.
Scott Krauss: drums.
Peter Laughner: guitar, bass.
Allen Ravenstine: synthesizer.
David Thomas: vocals.
Tim Wright: guitar, bass.

RECORDINGS:

"30 Seconds Over Tokyo"/"Heart of Darkness": Hearthan HR-101.

NOTES:

Most Cleveland bands, it seems, were broken up in 1975, and towards the end of the summer there was very little activity. Certain musicians found themselves "between bands": D Thomas and P Laughner had been members of a band that had disintegrated in August; T Wright had worked occassionally as a sound man for that group; S Krauss was rehearsing in an informal arrangement with two girls from Akron; T Herman had been involved with a series of jam bands; A Ravenstine had performed years earlier as half of an electronic music duo and was currently landlord of an apartment building where he, Krauss, Herman and Laughner lived: The Plaza, 3206 Prospect Avenue.

In September, Thomas initiated an informal grouping for the purpose of recording a self-produced single. The various musicians agreed to work together on this project for two reasons: 1.), Nobody was doing anything else of any significance; and, 2.), It was agreed upon by all involved that this particular grouping of talent might result in unique music. There were no plans to perform "live." In more optimistic moments it was imagined this grouping might continue to work together informally for the purpose of recording, but there was a reluctance to commit oneself to another band in Cleveland given the unfavorable conditions under which one would have to operate.

The record was, originally, planned to be "Final Solution"/"30 Seconds Over Tokyo." Both had been written and performed by the Thomas-Laughner group that had recently split ("Tokyo" had been written by Thomas, Laughner and Gene O'Conner, another guitarist in the group. "Solution" had been written by Thomas and Craig Bell, the bassist in the group, but was later credited to all of Ubu). During the rehearsals in preperation for the studio, however, "Heart of Darkness" developed and the recording of "Solution" was postponed.

PERFORMANCES: None.

PERE UBU/B

DURATION: November '75 to May '76.

PERSONNEL:

Tom Herman: guitar, bass, backing vocals.
Scott Krauss: drums.
Peter Laughner: guitar, vocals, backing vocals.
Dave Taylor: synthesizer, organ.
David Thomas: vocals.
Tim Wright: guitar, bass.

RECORDINGS:

"Final Solution"/"Cloud 149": Hearthan HR 102.

PERFORMANCES:

The band premiered at a bar called the Viking Saloon in downtown Cleveland on 12/31/75. There followed two performances at a large rock club called The Agora; one of those starting at 4:30 in the morning on the last leg of a "Cleveland Rock Spectacular." The most fondly remember remembered gig from this period was a highly successful pre-teen dance at a place called Bain Park Cabin in a Cle suburb. Between April 7 and May 5 the band shared four Wednesday night jobs with Tin Huey at a bar called The Mistake and went to NYC to open for Suicide at Max's Kansas City.

NOTES:

A series of meetings followed the "Tokyo" studio sessions. Over the course of these meetings it was decided: 1.) The record didn't sound so bad after all; 2.) It might be good to play out a couple of times just for fun and to promote the record; and, 3.) It might be feasible to develop a band arrangement, but with the understanding that any continuation of such an arrangement would be dependent upon results.

At this point Ravenstine announced that he was not prepared to perform live and would have to withdraw. It was known that a clerk at a certain record store played synthesizer and might fit the group. Dave Taylor joined the band. A small bungalow in South Euclid was rented for the purpose and rehearsals began.

When it came time to record the next 45 the band switched to Cleveland Recording Company, the studio that had mastered the first 45. An immediate rapport was established with the engineer, Ken Hamann -- a rapport that continues down to the present. Paul Hamann, his son, engineered THE ART OF WALKING and often tours as the band's sound man.

Following the trip to NYC an agreement was reached with Ram Records to lease them "Final Solution" for inclusion on the MAX'S KANSAS CITY, VOLUME ONE anthology. As part of this agreement a sum of money was advanced to the band for the recording of a new track scheduled for inclusion on the second volume. This version of Ubu, however, stopped operating as a unit soon afterwards and was disbanded in late May '76.

Laughner went on to form a band called Friction over the summer and later a group called Peter And The Wolves He died in June '77. Dave Taylor moved to Florida to manage a record store.

It was at this point that Ravenstine, after attending what turned out to be the last performance of this group, decided that he was ready to perform live.

PERE UBU/C

DURATION: June '76.

PERSONNEL:
- Alan Greenblatt: guitar.
- Tom Herman: guitar, bass.
- Scott Krauss: drums.
- Allen Ravenstine: synthesizer.
- David Thomas: vocals.
- Tim Wright: guitar.

RECORDINGS:
"Untitled"-- unreleased until DATAPANIK.

PERFORMANCES: None.

NOTES:

The band was quickly re-organized following the late May dissolution; Ravenstine rejoined the band, and a new rehearsal studio was rented in an office building on Cleveland's east side. The future d [redacted] of the group, however, was, as yet time was booked in order to fulfill t Records and rehearsals began. A G in a local R&B group and a friend, session. He had been asked in the h persuaded to become a permanent m

As it turned out, Ram Records "unintelligible vocals"; and Greenbl invitation.

PERE UBU/D

DURATION: July '76 to December '77.

PERSONNEL:
- Tom Herman: guitar.
- Scott Krauss: drums.
- Tony Maimone: bass.
- Allen Ravenstine: synthesizer, sax.
- David Thomas: vocals, horn.

RECORDINGS:
- "Street Waves"/"My Dark Ages": Hearthan HR 103.
- "The Modern Dance"/"Heaven": Hearthan HR 104.
- THE MODERN DANCE (lp): Blank 001 & Mercury 9100 052.

PERFORMANCES:

Begining in late October '76 and extending through to the first of December '77, the band played 38-40 week-night gigs-- mostly Thursday nights-- at a bar in the industrialized Flats section of Cleveland.

The following description is l

"That first winter between thi show up on good nights, and most on their chairs to keep warm: hea Devo show was flooded out when c the bathrooms.

"As the weather warmed, and '77, Ubu nights became something of a private party. Everyone knew everyone else. The same faces, the same 200 people showed up every Thursday night. These are fondly remembered times: inside was Ubu; outside was the heart of the Flats. The Cove is located on the ground floor of what was once Rockefeller's first warehouse. A hundred yards away the Cuyahoga River, which winds and bends through the Flats, empties into Lake Erie. Ore boats pull up opposite The Cove to unload ballast into huge gravel mounds. The Aeronautical Shot Peening Company, across the road, pushes air-sounds into the night from behind a surrealist architectural facade of odd angles and pastel colors. Overhead, high level bridges connect the opposite sides of the valley that contains the Flats".

During this period the band travelled down to Akron to play a weekend with Devo at their home club, played Max's Kansas City in NYC twice, did the Prospect street fair, and performed a series of five Wednesday nights at a suburban disco over the summer. The low point came at a Spring Prom dance at North Ridgeville Junior High: a show that went over like the proverbial lead balloon.

NOTES:

Various discussions followed the "Untitled" sessions. Up to this point bass guitar duties had been shared among the guitar players. It was decided a permanent bass player would be beneficial. Tony Maimone agreed to join the unit as bass guitarist. Tim Wright decided to leave the band. He later moved to NYC and is currently playing with DNA.

There followed discussions on the merits of Two Guitars vs. One Guitar. It was decided that two guitars tended to overload the sound.

The structure of the unit was now solidified. The band rehearsed over the summer, writing new material and re-working much of the old, and began playing out again in October '76:

In January, a head of A&R for Mercury Records, Cliff Burnstein, contacted the band.

PERE UBU/E

DURATION: December '77 to January '78.

PERSONNEL:
Anton Fier: drums.
Tom Herman: guitar.
Tony Maimone: bass.
Allen Ravenstine: synthesizer, sax.
David Thomas: vocals, horn.

RECORDINGS: None.

PERFORMANCES: None.

NOTES:

Events necessitated a shift in alignment. The dedication to A Fier on the DATAPANIK EP is in gratitude for his role during this period. He is currently playing in NYC with The Feelies.

Graphics by Johnny Dromette

If there are any further questions write UBU COMMUNEX c/o 3206 Prospect Ave., Cleveland, OH, USA 44115. Extremely specific inquiries are most likely to be answered.

PERE UBU/F

DURATION: January '78 to September '79.

PERSONNEL:
Tom Herman: guitar, bass.
Scott Krauss: drums.
Tony Maimone: bass, guitar.
Allen Ravenstine: synthesizer, sax.
David Thomas: vocals, horn, organ.

RECORDINGS:

LPs:
Dub Housing: Chrysalis CHR 1207.
New Picnic Time: Chrysalis CHR 1248.

45s:
"Fabulous Sequel"/"Humor Me" (live), "The Book Is On The Table": Chrysalis CHS 2372.

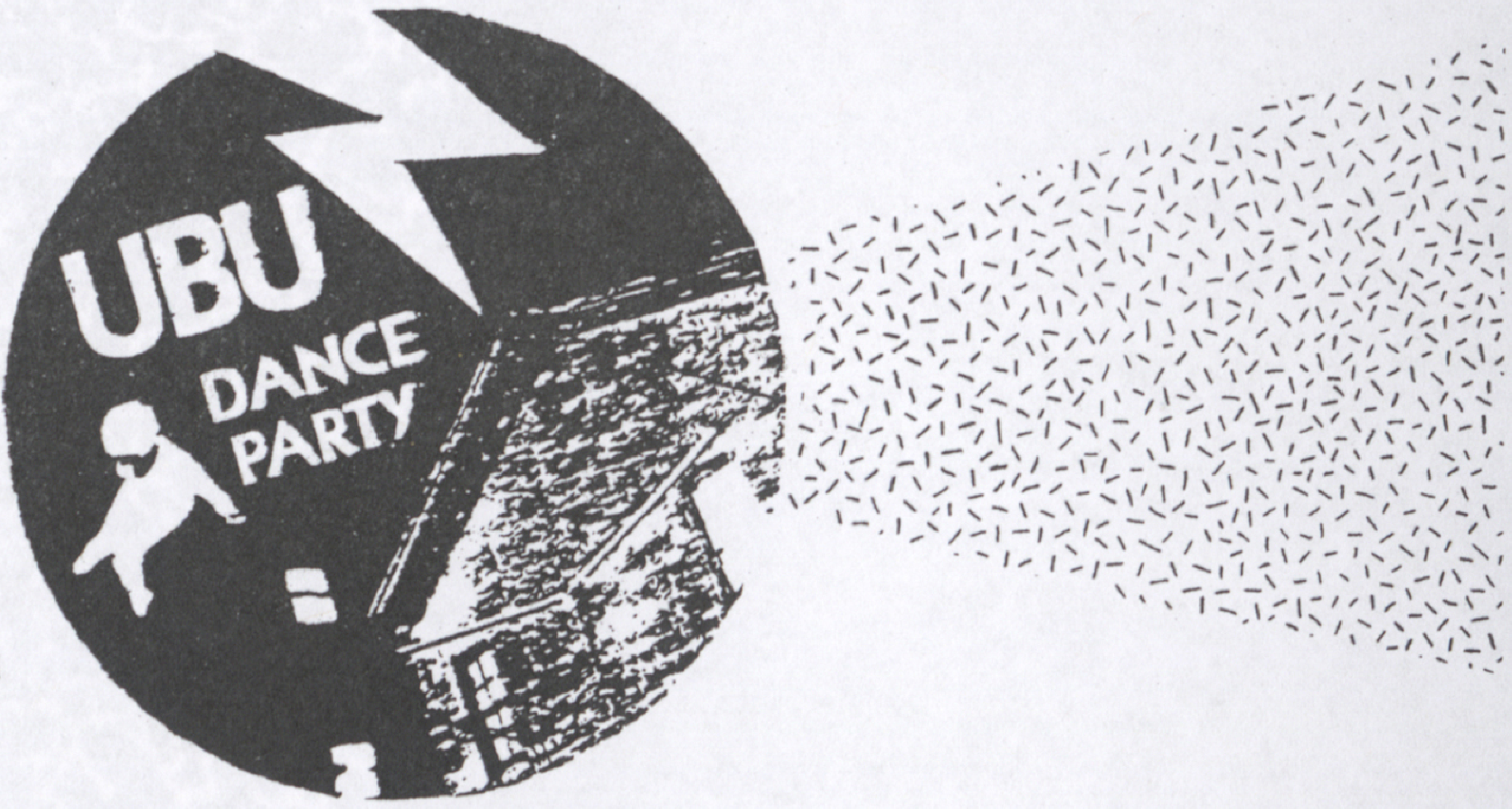
NOTES:

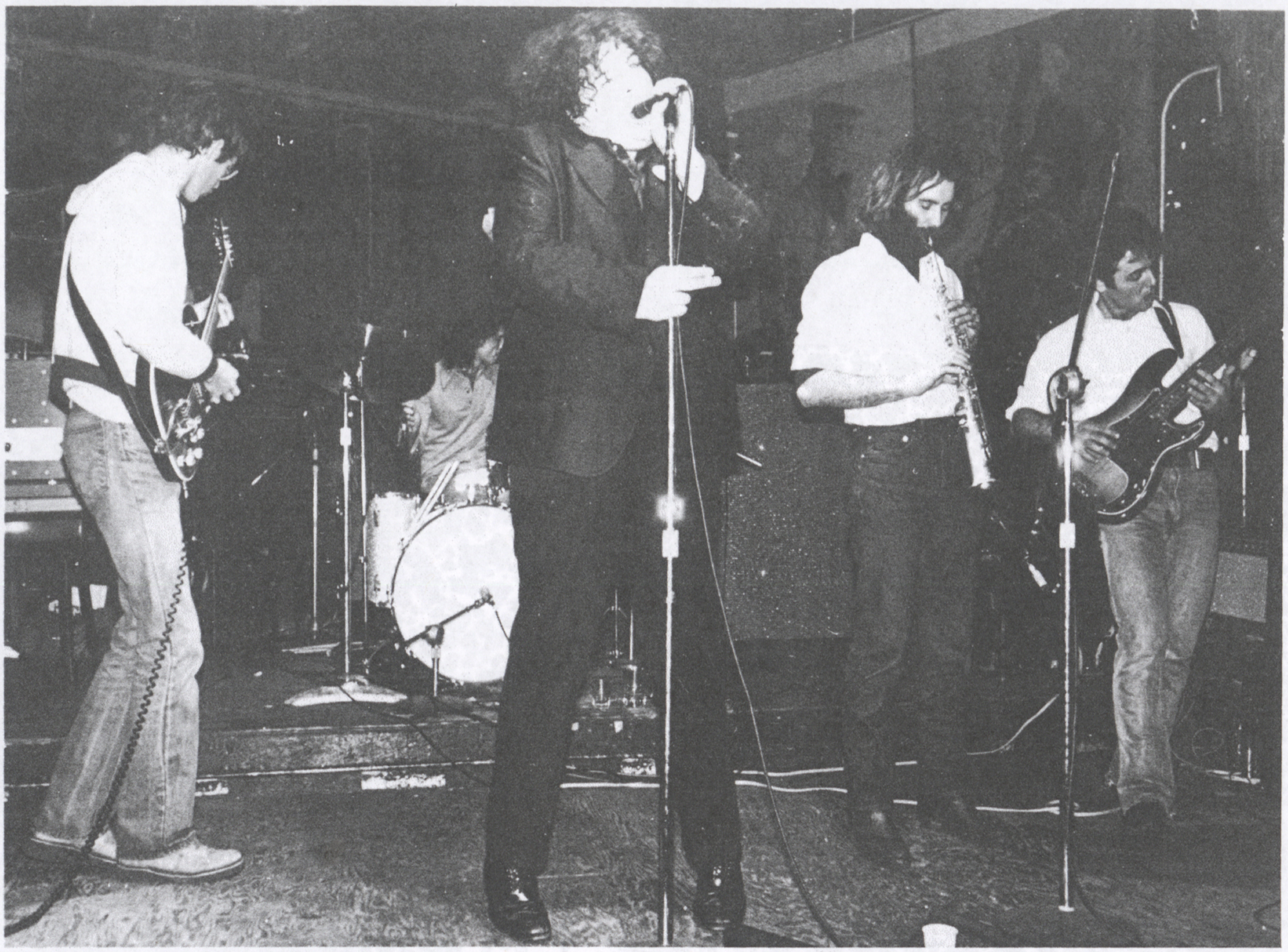
THE MODERN DANCE was released on Blank Records, a subsidiary of Mercury, in February, followed by the First American Tour from February 18 to April 1.

At the end of the summer '78 the band was released from its contract Phonogram world-wide and was subsequently signed by Chrysalis, first in the U.K. and Europe, and then in the US.

During this period the band toured Europe twice and the US four times.

In September '79, following the tour of the west coast, the band broke up. T Herman formally quit and recorded an LP on his own. The other members of the band engaged themselves in various personal projects.





PERE UBU IN ACTION:CBGB, NYC, on the COED JAIL TOUR. Photo:Ebet Roberts.

PERFORMANCES:

First American Tour (2/18 to 4/1/78): Cleveland, Baltimore, Bethesda, Washington DC, Philedelphia, NYC, Worchester, Boston, Cleveland, Rochester, Detroit, Toronto, Minneapolis, Cleveland.

First European Tour (4/28 to 5/9/78): Manchester, Liverpool, London, Birmingham, Amsterdam, Brussels, Paris, London.

Ubu Dance Party Tour (10/9 to 12/18/78): US- Cleveland, Minneapolis, Chicago, Cleveland, Toronto, Kent, NYC; UK- Chiselhurst Caves, Middlesboro, Newcastle, High Wycombe, Leicester, Cambridge, Manchester, Liverpool, Birmingham, London, Plymouth, Portsmouth, Brighton, Norwich, London, Uxbridge, Leeds, Edinburgh; Europe- Brussels, Paris, Rotterdam, Amsterdam, Dusseldorf, Hamburg.

Support bands: US- Suburbs, Flamingos, Nash The Slash, Urban Verbs; UK- Red Crayola, Soft Boys, Prag vec, Human League; Europe- Red Crayola.

Picnic Tour (2/21 to 5/5/79): Columbus, Ann Arbor, Pittsburgh, Washington DC, Toronto, Cleveland, Philadelphia, NYC, Boston, Albany, Chicago.

Goodbye Tour (7/17 to 8/6/79): Cleveland, Milwaukee, Boulder, Portland, Vancouver, San Francisco, Los Angeles, Costa Mesa, San Diego.

Support band- John Ottway.

PERE UBU/G

DURATION: December '79 to ?

PERSONNEL:

Scott Krauss: drums.
Tony Maimone: bass, guitar.
Allen Ravenstine: synthesizer, sax.
David Thomas: vocals, organ.
Mayo Thompson: guitar.

RECORDINGS:

LPs:

The Art Of Walking: Rough Trade.

45s:

"Not Happy"/"Lonesome Cowboy Dave": Rough Trade.

NOTES:

In November '79, Thomas, Ravenstine, Krauss and Maimone discussed the feasibility and desirability of working together again. Subsequently, Mayo Thompson was asked to join the band as guitarist. He will continue to live in England, and lead the Red Crayola when not engaged in Ubu business.

PERFORMANCES:

AOW Summer Tour (7/17 to 8/16/80)- NYC, Philadelphia, Washington DC, Toronto, Ottawa, Montreal, Lynn, Northhampton, Cleveland, Detroit, Chicago, Milwaukee, Madison, Minneapolis, Vancouver, Seattle, San Francisco, Los Angeles.

The Modern Dance:

Down to the bus,
into the town:
Our poor boy can't get around!
Eight fifty-five
and down at the show:
She leaves early but he'll never know.
Because our poor boy believes in chance,
he'll never get the modern dance!

From under the door
he keeps an eye on the place.
He watches as the shadows race.
Watch real close.
Look real fast!
He's in touch but it'll never last.
Because our poor boy believes in chance,
he'll never get the modern dance.

Instrumentation: TH-gt, bkv; SK-dr;
TM-bs, pi; AR-sy; DT-vo, pr.

Laughing: (Soundtrack to "Badlands")

My baby says,
We can live in the empty
spaces of this life.
My baby says,
Far away the stars
are coming all undone;
But that's far away--
That's far away
and we're young!
My baby says,
If the devil comes we'll just
shoot him with a gun!

My baby says,
We can live in the empty
spaces of this life.
My baby says,
In the desert sands our hearts
are brighter than the sun.
My baby says,
If the devil comes we'll
shoot him with a gun.
And
If he shows his face... we'll laugh!
We will laugh.

Instrumentation: TH-gt, bkv; SK-dr;
TM-bs, pi, bkv; AR-sax; DT-vo, bkv,
musette.

Dub Housing:

Have you heard about this house?
Inside, a thousand voices talk
and that talk echoes around & around.
The windows reverberate.
(The walls have ears.)
A thousand saxophone voices talk!
You should hear how we syllogize.
You should hear:
'How Babel Fell & Still Echoes Away.'
You should hear how we idlize
theorize
syllogize
TALK! in the dark
All I hear in the heart.
is TALK!!
Hear the sound of the jibberty-jungle.
A thousand insect voices chitter-patter!

The sun goes up
goes over
goes down.
I seek sleep.
I sleep.
I forget.

Instrumentation: TH-gt, bkv; SK-dr,
pr; TM-bs, pi, bkv; AR-sax; DT-vo, bkv.

Ubu Dance Party:

I did not see the darkened sky.
-I did not feel the pressure drop.
I walked down the primrose path.
-I strolled along the garden walk.
The rain fell and washed away.
I built on sand and got swept away.

My soup was steeped in strange ideas.
-I went out and stirred the air.
I breathed in
and I breathed out.
I breathed in
and I breathed out.
The rain fell and swept away.
My bed of sand got washed away!

I went out and looked around.
-I went out.
-I came back!
I walked down the primrose path.
-I strolled along the garden walk.
The rain fell and washed away.
I built on sand.
It got swept away!

Instrumentation: TH-bs, bkv; SK-dr;
TM-gt, pi, bkv; AR-sy; DT-vo, bkv.

Humor Me:

It was the first thing that I saw
--You never see that
kind of classical Girl!
Understand?!
--That was fake.
-It was the ballistics, man!
No, that was fake!--

It was a world.
It was a world.
It was a great big world.
It was a big world to be drowned in!
--It's just a joke, man!
-Oh, it's JUST a joke.
It's just a joke, man!--

Another day=
Another dollar.
Step after step
after step.

A Joke?
...Well, humor me!

Instrumentation: TH-gt, bkv; TM-bs,
bkv; SK-dr; AR-sy; DT-vo, bkv.

Goodbye:

This doesn't seem to be
A Very Happy Person.
This says Pain:
Cigarette.
(Shopping Bag.)
This says Pain.

This doesn't seem to be
A Very Happy Person.
This says Pain.
This says Shuffle.

--Stop!
Stop striving.
(Useless.)
Give up. Come home.
Come Home--
This says Goodbye.

Up in the air!
Throw it all up in the air.
Bang-bang! Bang.
psschschht-sssshssst!
OK.

Instrumentation: TH-gt, pan drum;
TM-bs, or, pi; AR-sy; DT-vo, bkv.

All The Dogs Are Barking:

You've got t'have Happiness.
You've got t'have Heart.
You've got t'have Hope.
You've got t'have Help.
You've got t'have Home--(homes).
You've got t'have Happiness.

Today:
I drank beer,
boiled water,
made a face--
showed no idea.
And I had a good time.
I had a real good time.
(Help!)

Then
one time
I thought of you.

Instrumentation: TH-gt; SK-pi;
TM-or; AR-sy, pi, pr; DT-vo, bkv, pr

A Small Dark Cloud:

There's a fly in the ointment.
There's a dark cloud on the horizon.
It's picnic time!

I see confusion.

We'll get in the car,
and we'll drive out,
and we'll Have Fun.
It's picnic time!

I see confusion.

Spread out the cloth!
Spread out the cloth on the ant-hill.
We'll sit around,
and sit around,
and sit around,
And Wait!

Don't rock the boat.

--It's picnic time!

Don't rock the boat.

Instrumentation: TH-gt, bkv; SK-dr;
TM-bs, pi; AR-sy; DT-vo, bkv.

Small Was Fast:

I waited for you.
I waited.
I waited for you.

Was small!
Was fast!
I waited years.

Notice the house.
Notice the landscape.
Hot! Hot!!
The day was hot.
The sun went down.
The air closed in.
I got sleepy.

I was sleepy.

I waited.
I waited.
I waited for you.

I got sleepy
but I waited for you!

Instrumentation: TH-gt; SK-dr;
TM-bs, or, pr; AR-sy; DT-vo, whistle,
bkv.

Not Happy:

Can't we be happy?
Can't we be happy
like the swimming turtles?
Can't we be happy
like the bumble bees,
the bumble bees on the River Tees?
They buzz.
They buzz in harmonies!
Can't we be happy like them!?
I want to know...

--I am happy when you are happy,
and you are happy when I am happy;
so, let's be happy!
Oh, let's be happy --

Can't we be happy?
Oh, can't we be happy
like the tiny mice?
Can't we be happy
like the odd-ball birds?
The odd-ball birds
of South America are happy!
Can't we be happy like them?!
'Know-it'
Can't we be happy like them!?

--I am happy when you are happy,
and you are happy when I am happy;
so, let's be happy!
Oh, let's be happy.

Instrumentation: SK-dr, pr; TM-bs, bkv; AR-sy; DT-vo, pr, harmonica; MT-gt, bkv.

On The Surface:

I heard the radio sun.
It made the day like a beach.
'I was lost & in love.
'I was sand in the surf."
I heard talk,
talk like music.
I heard talk.
It made the day like a beach.

'No cults. No revisions,"
I was saying.
At the curb I was swaying.
I was wave-washed
Wave-Washed!
Knocked-Down!!

Instrumentation: TH-gt; SK-dr; TM-bs; AR-sy; DT-vo, or, bkv.

Navvy:

I've got arms and legs that flip-flop.
I've got arms and legs that flip-flip flop!
I have desire.
-skat-stwee-dot!
I have desire.
-Somewhere to go!
I've got arms and legs that flip-flop.
I've got arms and legs that flip-flip flop.

Boy that sounds swell!

In my ears I heard a hurricane grow.
In my ears I heard a hurry-cane blow.
I have desire.
-limp-dwee-ot!
I have desire.
-Somewhere to go!
In my ears I heard a hurricane glow.
In my ears I heard a ...

Boy that sounds swell!

Instrumentation: TH-gt, or, vo; SK-dr; TM-bs, or, bkv; AR-sy; DT-vo, bkv, pr.

Arabia:

I was not so happy,
and I was not so sad.
Once, I was not--
ah, so, so, so happy.

I never looked down. I never
looked down
and saw the little things under my
big fat feet,
my big fat feet.

Once, I was not so happy.
And, once, I was not so sad.
In the ground
there's little things that
teach us good things to
know. In the ground, there are
good things that
teach us something to know.
And sometimes
you can even find quarters there
--Quarters There!--
Quarters there! that
will make you rich enough to
buy a little thing to take
home to the wife,
to take home to the wife.

But, back to the ground--
Back to the ground now:
The ants.
The little ants.
They work very hard all day.
They work very hard. They work
very, very hard.
--There's other things that are
not so considerate,
other things that are not so
considerate.
I could be wrong.
I could be wrong but
it seems to me--

So, on to next week, and then
we will see what is come
of this boy. We will see.
We will see.
We will see
what has come of this
boy who has sat around and looked
at the trees, and the little
birdies that sing.

The little ants go up & down
up & down-- the little ants go up!
And the grasshoppers.
The grasshoppers hop about & hop
about and jump in the pool:
they just like to have a good time!
But the little ants collect
things, collect things, and save up.
They save up!
The grasshoppers.
The grasshoppers jump around &
jump around. They jump in the pool
and just want a good time.
Just Want A Good Time!
Just Want a GOoD TiMe1!
Theyjust WaNT GoodtiM1!
Uh. Oh.
Oh, no.
I've gotten carried away again.
Carry me back.
Carry me back.

Instrumentation: SK-pr; TM-pr; AR-sy, pr; DT-vo, or, pr, bkv; MT-gt, dr, pr.

Street Waves:

I ride a street wave by her side,
and I can hear the city coming 'round.
The things I say hit the air,
and seem to fall apart.
I can hear the faces falling down.
And I'm gone gone gone:
Gone by her heart!

I get a picture of what it'll be like
--I turn the channel 'round to Channel 43.
I see electricity jump and spark!
I see electricity real and stark!
And I'm gone gone gone:
Gone by her heart!

Instrumentation: TH-gt; SK-dr, pr; TM-bs; AR-sy; DT-vo, bkv.

Go:

(Thomas)

Here's to the small things, the small things that give pleasure; here's to the everyday things, the everyday things that bring a smile: my hands are complicated thoughts — my hands are complicated; ah, but my feet just want to go!

Here's to the finer points, the finer points that mean everything; here's to the details that so often get overlooked: the way one day fades into another; the way simple desires get expressed.

And here's to the best things; here's to the very best things — here's to the things that give Jah pleasure; here's to the things that make God smile: the small victories can be the big ones — the smallest victories are often the biggest.

As one day fades to another — as the past fills with failure — as one day fades into another, the smallest details, the finest points: they all add up.

Instrumentation:
SK: drums
TM: bass, piano
AR: synthesizer, percussion
DT: voice
MT: guitar

Rhapsody in Pink:

(Thomas)

I spent the day under the water today. I was a big pink ball, a big pink ball at the bottom of the sea, the broad green sea. — The little fishies came and looked at me, came and looked at me at the bottom of the broad green sea. — Oh, there I was; there I was for all the little fishies to see. There I was sitting on the sand under the broad green sea. — The sea's a big lens, a big green lens; the little birdies looked at me, looked at me, under the broad green sea. — The wave rolled and I rolled in; the waves rolled out and I rolled out — back & forth, and back & forth — under the broad green sea.

I spent the day underwater. I spent the night on the beach: I was beached! I was beached; then I got bleached — and then I was bleached washed up! Yup, washed up and bleached white as a bone, white as a bone.

So that's my story; that's my story for tonight: sad but true — makes ya kinda wanna cry; kinda makes ya wanna cry. Let this be a lesson to you.

Instrumentation
SK: percussion
TM: bass, vocals
AR: synthesizer, percussion
DT: voice
MT: guitar, piano

Arabia:

Instrumentation
SK: percussion
TM: percussion
AR: synthesizer, percussion
DT: organ, percussion
MT: guitar, drum, percussion

Miles:

(Thomas)

There's no place like home. There's no place like home 'cause it's homey. There's no place like home 'cause it's humble and it's homey.

I want to go home.

Instrumentation
SK: drum machine, horn
AR: synthesizer
DT: voice
MT: organ

Misery Goats:

(Thomas)

Don't fret now baby; don't be so tired; no mope, mope, mope-a-dope. Oh now, it's not as bad as all of that; it's not as bad, not as bad as all that — don't be a misery goat.

Oh, I could cry; I could just cry!
What's wrong!? What's wrong with the ickle boy?
Oh, the tears fall down.
The chorus sings: I've got one bright hope.

I sang three songs and marched around, marched around; I sang — Looky here; here comes the poetry:
"I'm a cave with a wind inside;
I'm a shell with a sound of the surf inside."
What?! What's the point? What's the point, huhh?
Don't be a misery goat!
The chorus sings: I've got one bright hope.
Herd 'em up, Tex.

Instrumentation
SK: drums
TM: bass, backing voice
AR: synthesizer
DT: voice
MT: guitar

Loop:

(Thompson)

Are things clouds or clocks? What's a swarm of gnats got to do with a pile of rocks? — With a pile of rocks?

What have a bucket and a clean slate got in common?

Let's go straight over — What are we waiting for?

We should be able to get there easy, get there easy — What are we waiting for: Let's go!

Go on then.

Instrumentation
SK: organ
TM: bass
AR: synthesizer
DT: backing voice, percussion
MT: voice, guitar, percussion

Rounder:

(Thomas)

I tore myself up inside; I ripped everything out. It was a storm that went by: it had the sound of the winter wind; it had the sound of the frozen lake. I tore myself up inside; only the walls were left — only the walls were left.

I tore myself up — I'm a Big Success. *I could not feel* — I do a good job. *I could not hear* — I tear myself up inside: poor boy, tough luck! Some excuse! — It works out that way: some excuse!

I heard the voice of reason: "Don't upset yourself." I didn't listen. I heard the voice of reason, but I didn't listen — *Yeah, I know it all:* Big Boy Now! *I heard the voice of reason* — Big Boy Now — *way* far *away*.

I tore myself up inside, and ripped everything out — only the walls were left — then I looked around for something else to tear out. I looked around for something else to tear out: I reached deep.

Instrumentation
SK: drums, percussion
TM: bass, percussion
AR: synthesizer
DT: voice, percussion, backing voice
MT: guitar, percussion, backing voice

Birdies:

(Thomas)

I've got t'get hold of myself. I've got t'pull myself up by my socks. I've got t'grab me by the collar and shake, t'grab me by the collar and sha-a-ke!

(The birdies are singing: the birdies are saying what I want to say.

Now watch this close — oh, I should say 'close-ly!' Here we go: The foot goes up and the foot goes down, and so I move along, and actually get somewhere, actually get somewhere; and when the big feet, the big feet get tangled, and I go 'BOOM' down on the ground, down on the ground, well — well, I get right back up!

Look at me! I've got my feet on the ground, and I've put my head in the air, and I'm moving along — Yeah, I'm moving along, and the wind's going through — and the wind — my hair — my hair's stringing out behind me — Look at that! — and I'm moving along; I'm standing; I'm standing up and I'm going; I'm going somewhere.

Instrumentation
SK: drums
TM: bass
AR: synthesizer
DT: voice, backing voice
MT: guitar, backing voice

Lost in Art:

(Thomas)

Words fail — really, quite inexcusably, tend to leave one in the lurch at the most inopportune times.

Instrumentation
SK: organ
TM: piano
AR: synthesizer
DT: voice, drum
MT: piano

Horses:

(Thompson)

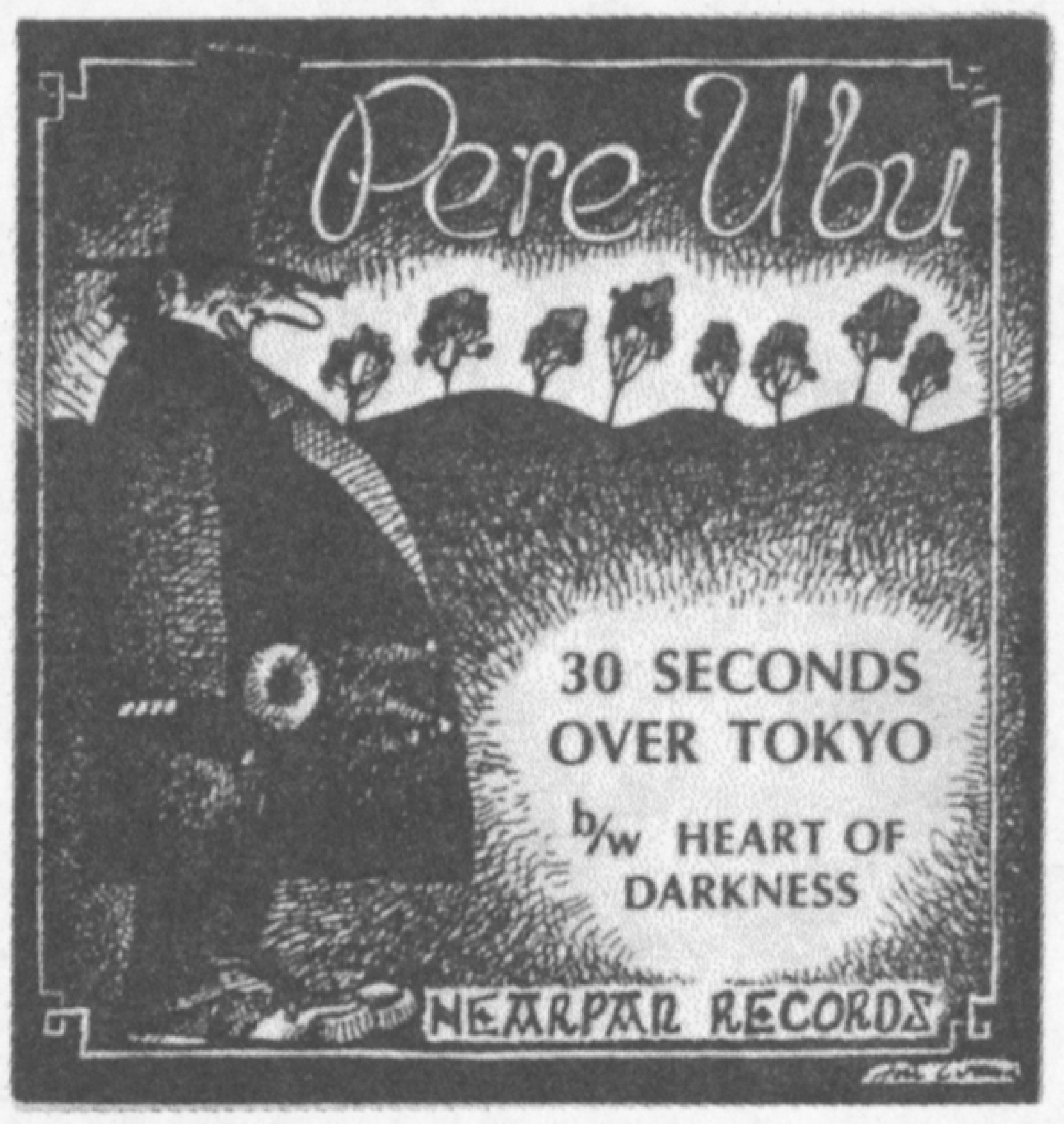
In my heart, if that is where one feels, I surely feel your head lying back sending peals of laughter to ring a bell, the bell I ring to call you here to me: Telephone, telephone, please bring me news when I'm alone if it can be done, I would be very grateful.

Is that a horse, whose footsteps I hear approaching, on the run from an unknown danger? Or just my heart beating so noisily? — One never really knows. It's not too late to see.

It's the sun I wait for in the morning, and the moon I long to see setting in the evening; when night lies ahead and day is through, I'll spend some time with you.

Instrumentation
SK: drums
TM: bass
AR: synthesizer
DT: backing voice
MT: voice, guitar, piano, percussion
Paul Hamann whistled

COMPLETE UBU DISCOGRAPHY



LABEL / NUMBER: Hearthan HR101

RELEASE DATE: December 1975

RECORDED: Sept. 28 - Oct. 1, '75

SONG TITLES: "30 Seconds Over Tokyo"/"Heart of Darkness"

DATA: Engineered by Bill Cavanaugh. Mastered at Cleveland Recording Co. by Mike Bishop. Sleeve art by John Luoma. Liner notes by Peter Laughner. 3500 copies printed between December '75 and April '77; the first 1000 with pic sleeves. and red/white label.

STATUS: Out of print.

LABEL / NUMBER: Hearthan HR102

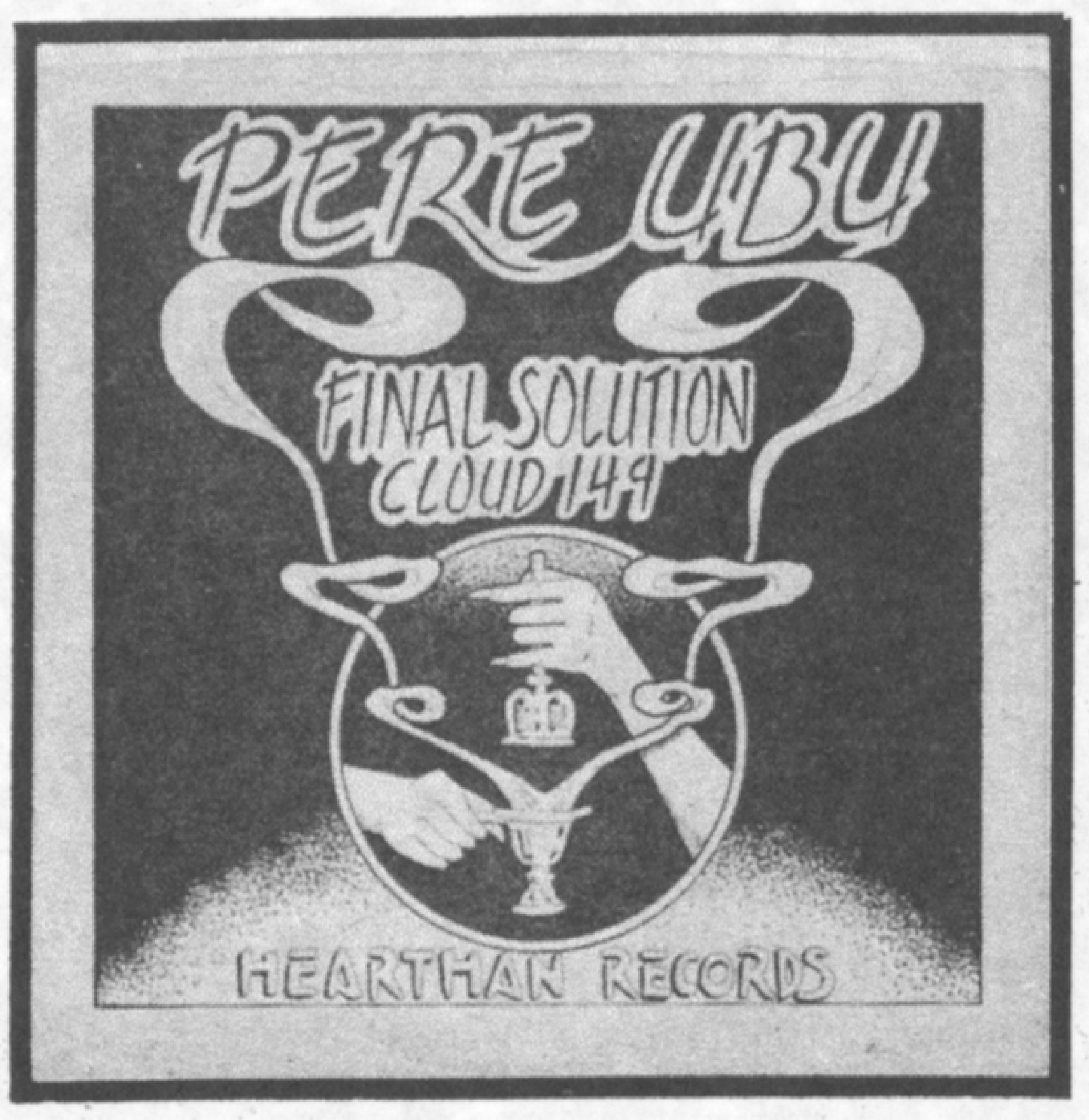
RELEASE DATE: March 1976

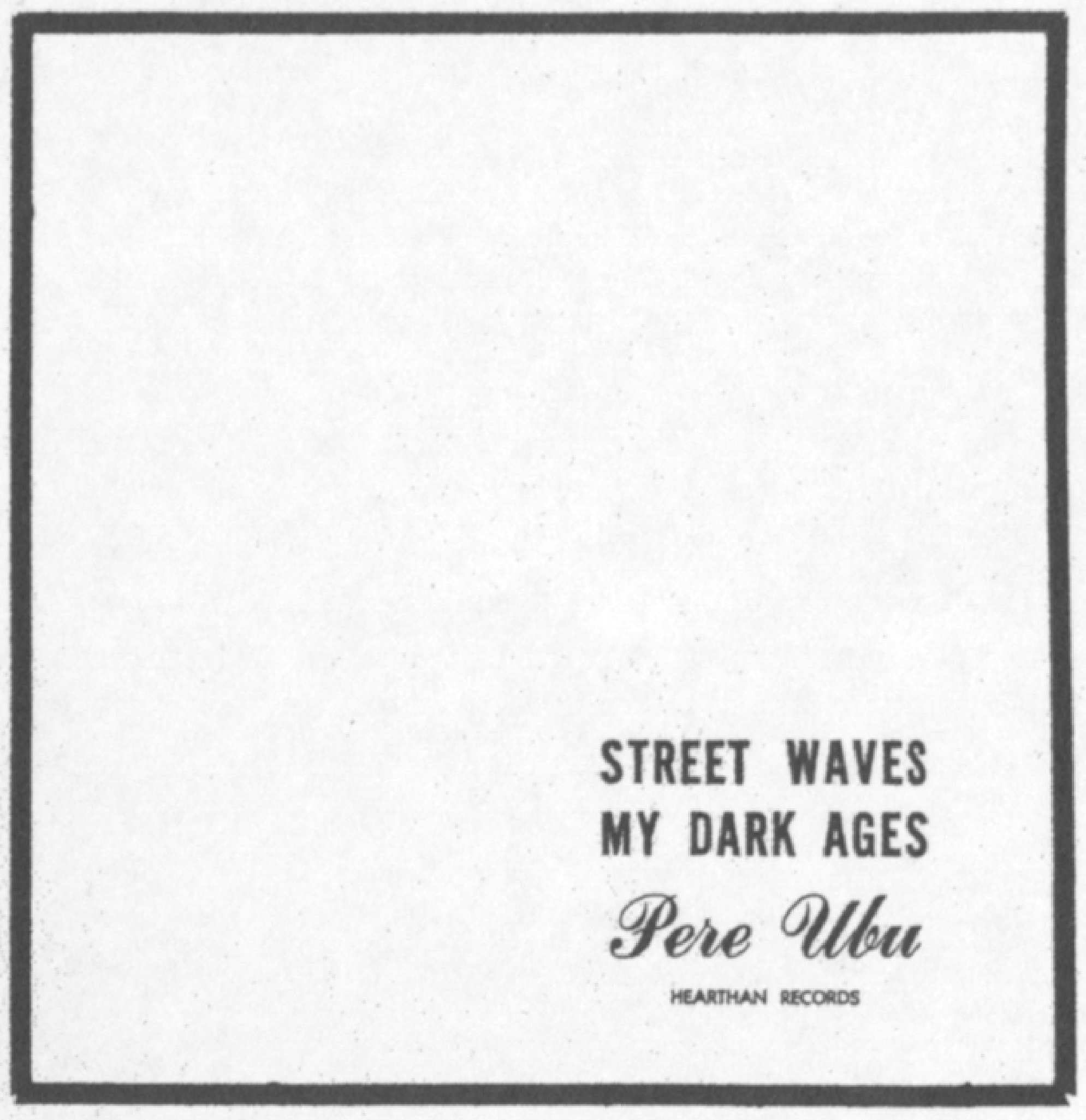
RECORDED: Feb. 26, '76

SONG TITLES: "Final Solution"/"Cloud 149"

DATA: Recorded and mixed at Cleveland Recording Co. Engineered by Ken Hamann. Mastered at Cleveland Recording Co. by Mike Bishop. Sleeve art by Tim Wright & Jay Vecchio. Liner notes by Tim Wright. 4100 copies printed between March '76 and April '77; the first 600 with pic sleeve.

STATUS: Out of print.





LABEL / NUMBER: Hearthan HR103

RELEASE DATE: December 1976

RECORDED: November '76

SONG TITLES: "Street Waves"/"My Dark Ages"

DATA: Recorded and mixed at Cleveland Recording Co. Engineered by Ken Hamann. Mastered at Cleveland Recording Co. by Mike Bishop. Sleeve art by David Thomas. 4000 copies printed between December '76 and April '77; most all with hand stamped sleeves.

STATUS: Out of print.

LABEL / NUMBER: Hearthan HR104

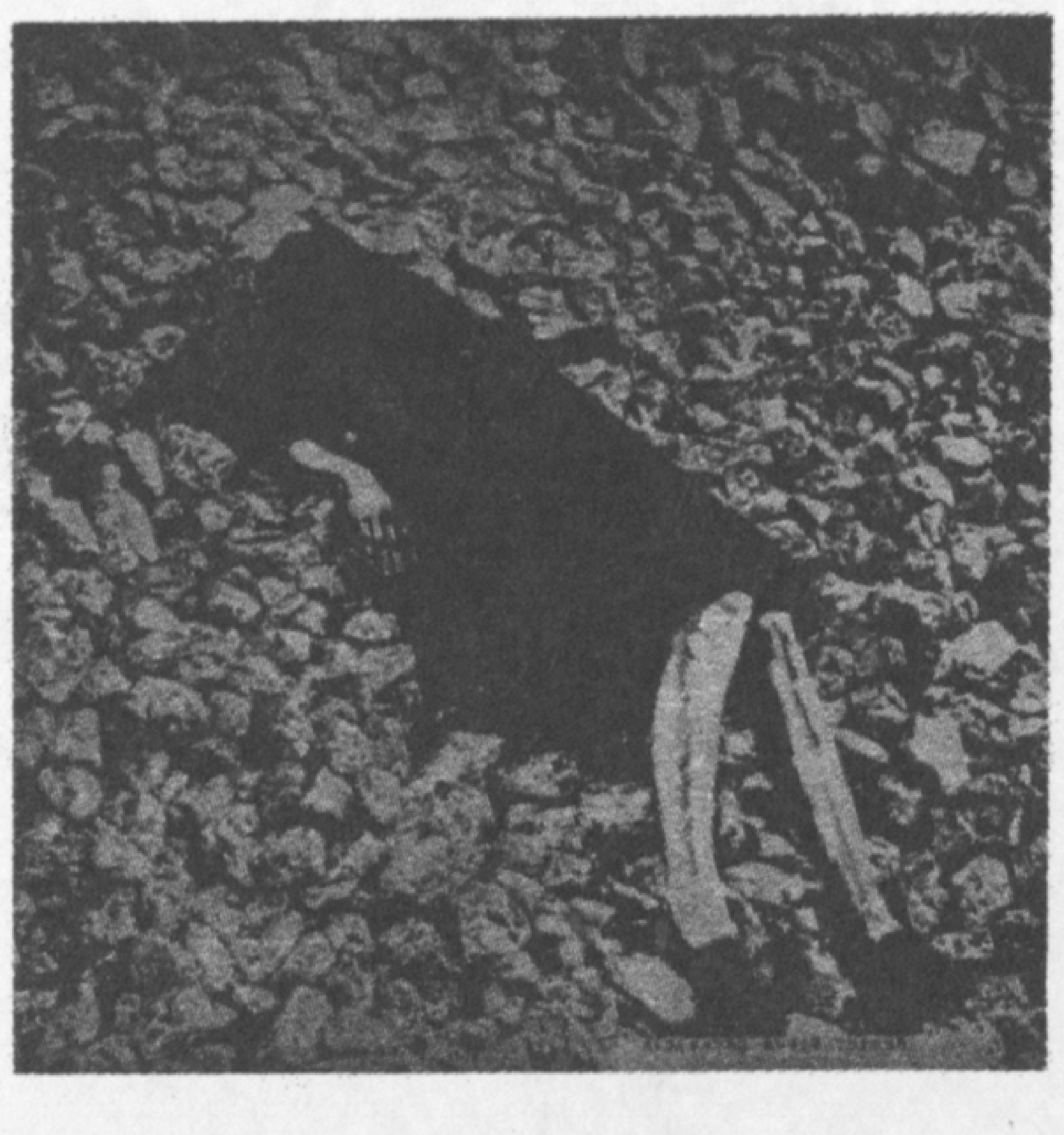
RELEASE DATE: September 1977

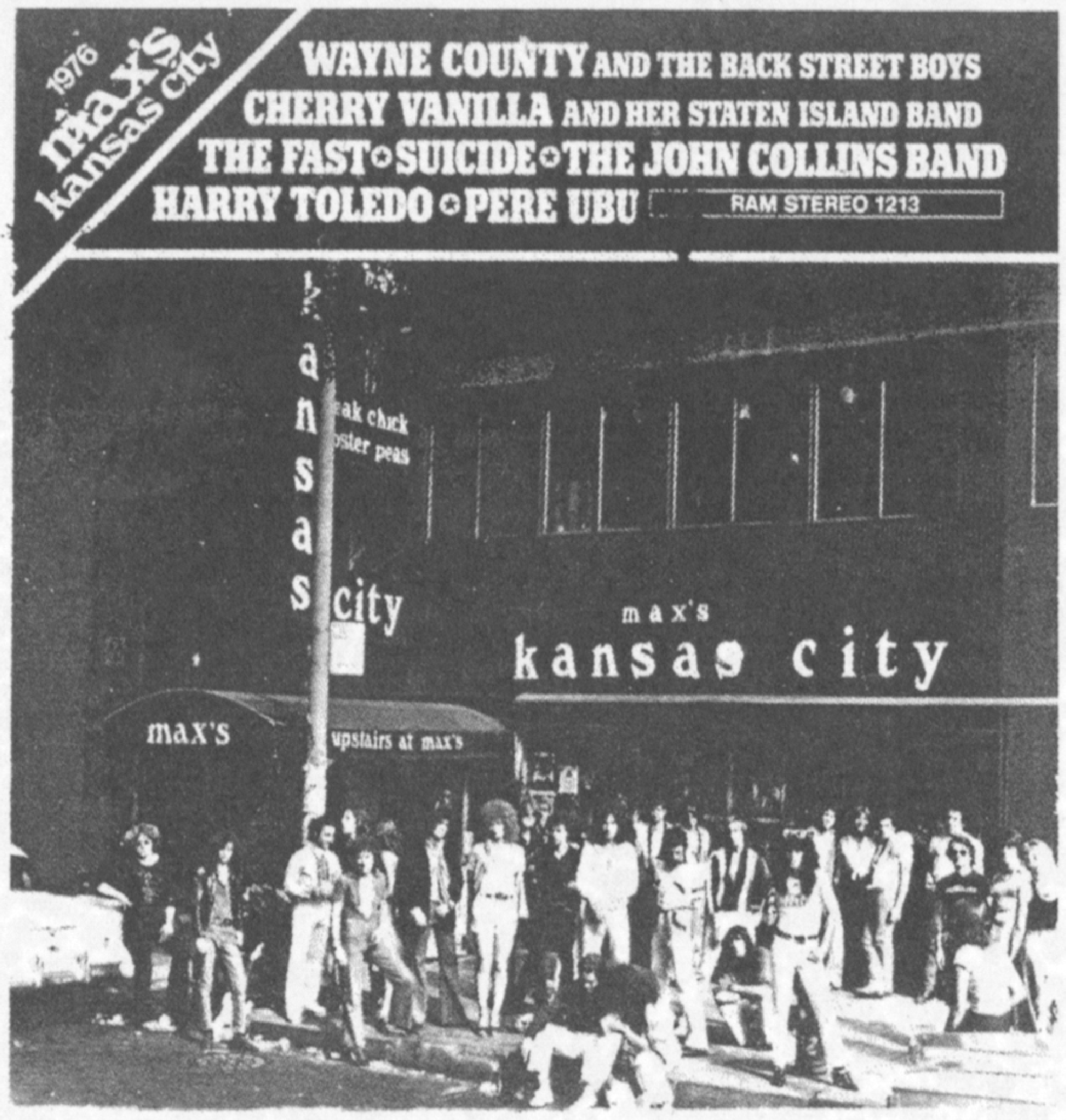
RECORDED: July 8, '77 / March 30, '77

SONG TITLES: "The Modern Dance"/"Heaven"

DATA: Recorded and mixed at Cleveland Recording Co. Engineered by Ken Hamann. Mastered at Cleveland Recording Co. by Mike Bishop. Sleeve art by Tom Herman and Steve Kornajchik. 1000 copies printed in September '77, all with pic sleeves.

STATUS: Out of print.




1976
max's kansas city
WAYNE COUNTY AND THE BACK STREET BOYS
CHERRY VANILLA AND HER STATEN ISLAND BAND
THE FAST • SUICIDE • THE JOHN COLLINS BAND
HARRY TOLEDO • PERE UBU
RAM STEREO 1213
kansas city
max's kansas city
max's
upstairs at max's

MAX'S KANSAS CITY 1976, VOLUME ONE

LABELS/NUMBERS/ RELEASE DATES:
- -Ram 1213 (US): '77
- -CBS 82670 (UK): '78

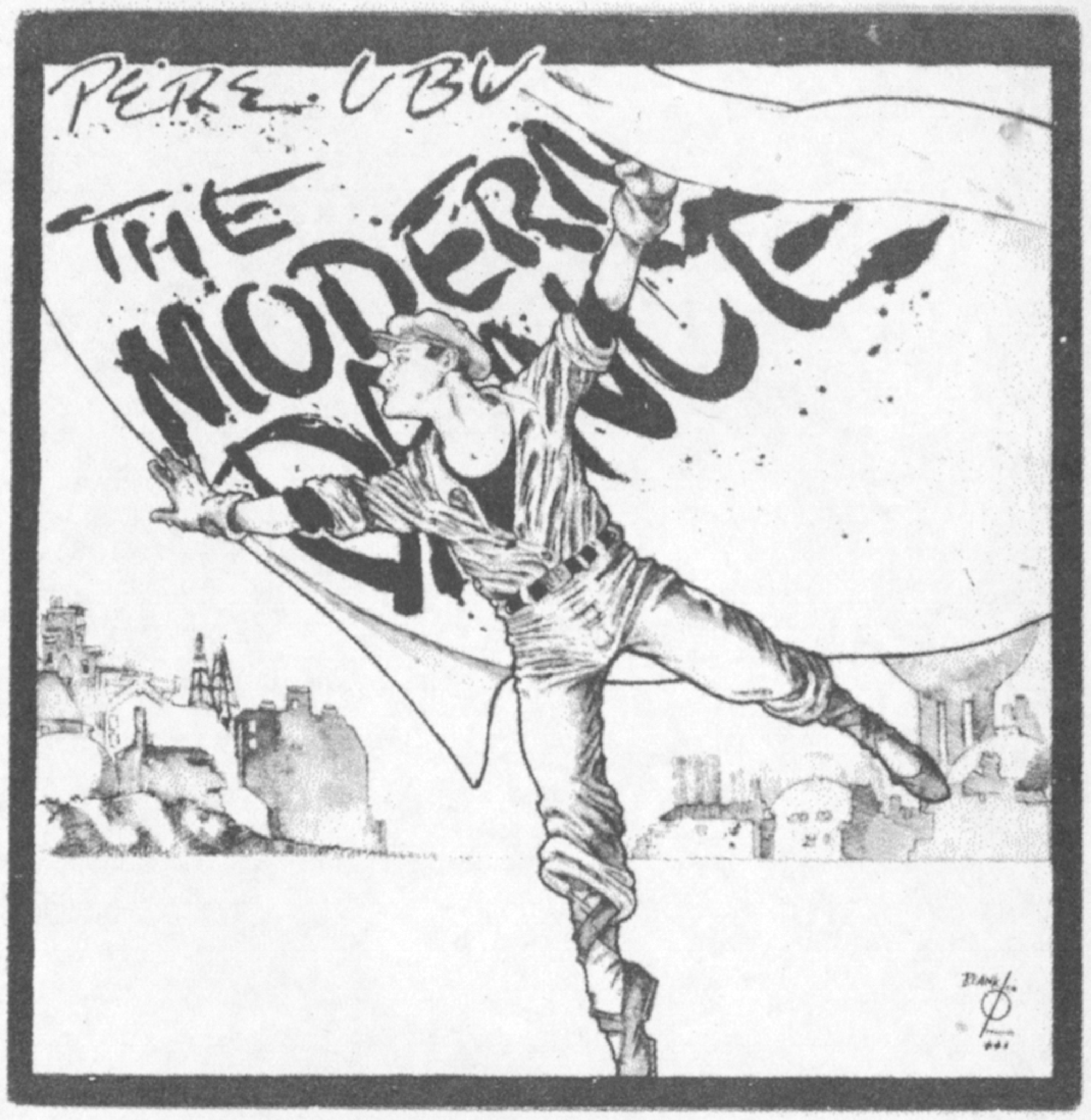
DATA: This anthology of NY bands includes a remastered version of the Hearthan recording of "Final Solution", NOT a live recording as has been reported in various places at various times.

STATUS: Import currently available.

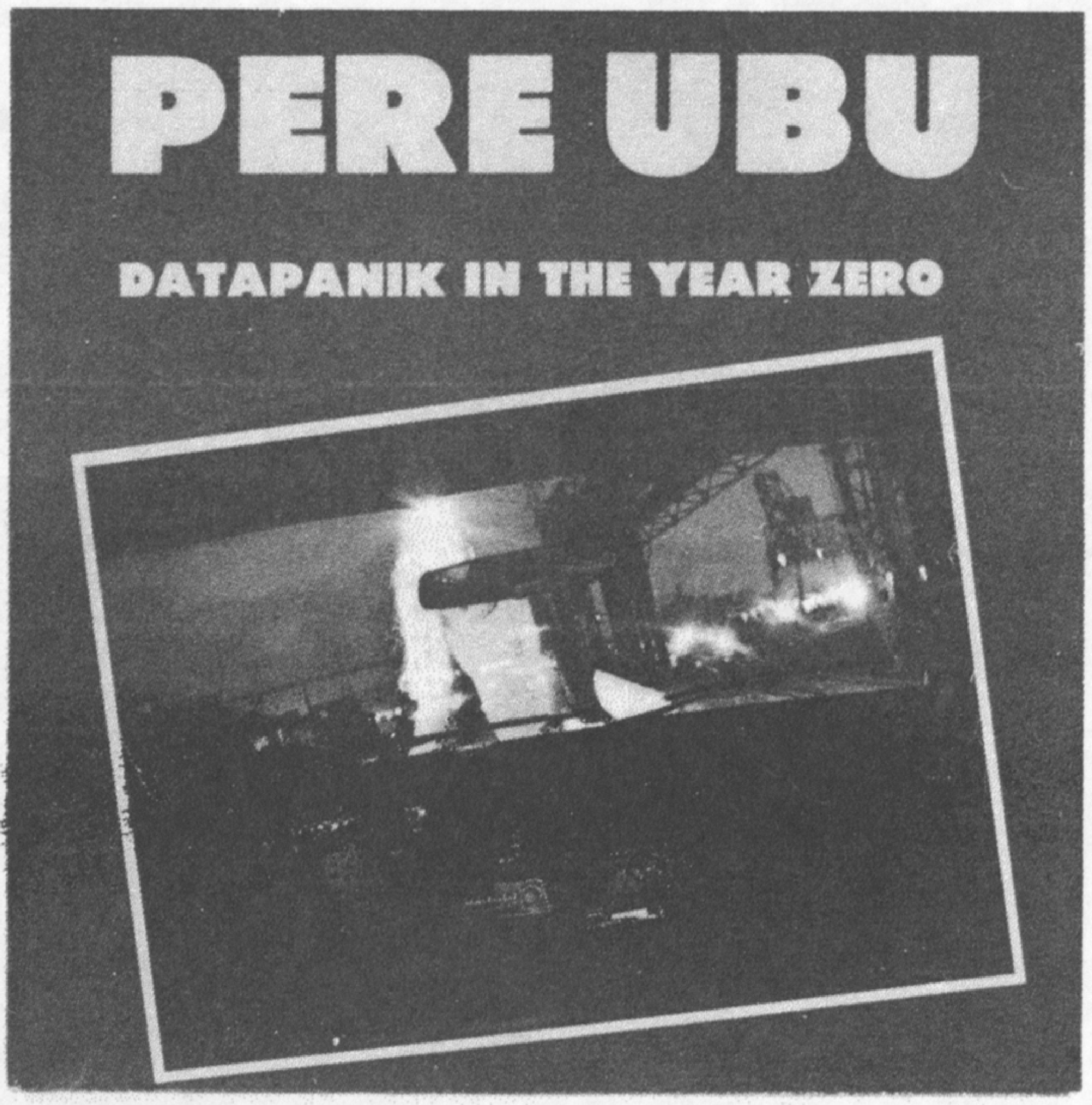
THE MODERN DANCE

LABELS/NUMBERS/RELEASE DATES:
- -Blank 001 (US): February 1978
- -Phonogram 9100 052 (UK): May 1978
- -Mercury 6338 874 (Europe): May 1978
- -Rough Trade ROUGH 22, RT US 7: Jan 1981

DATA: The first album release for both Pere Ubu and Blank Records, an experimental subsidiary of Mercury/Phonogram in the US. The only other release on the label was an LP by a group called the Suicide Commandos. Blank was shut down by the end of summer '78 and Ubu was released from its contract with Blank, Mercury, and Phonogram. The rights were re-acquired by Ubu Projex Inc. and leased to Rough Trade for re-release.


PERE UBU
THE MODERN DANCE

STATUS: Original edition deleted. Reissue currently available.


PERE UBU
DATAPANIK IN THE YEAR ZERO

DATAPANIK IN THE YEAR ZERO

LABEL/NUMBER: Radar RDR 1

RELEASED: April 1978

SONG TITLES: Heart of Darkness, 30 Seconds Over Tokyo, Cloud 149, Untitled, Heaven

DATA: Released in the U.K. and New Zealand, this 12" 45 rpm EP contains re-mastered versions of the Hearthan mixes as well as a previously unreleased version of "The Modern Dance" here labeled "Untitled" for legal reasons. "Heart of Darkness" is edited by 1:07 minutes on this edition.

STATUS: Out of print.

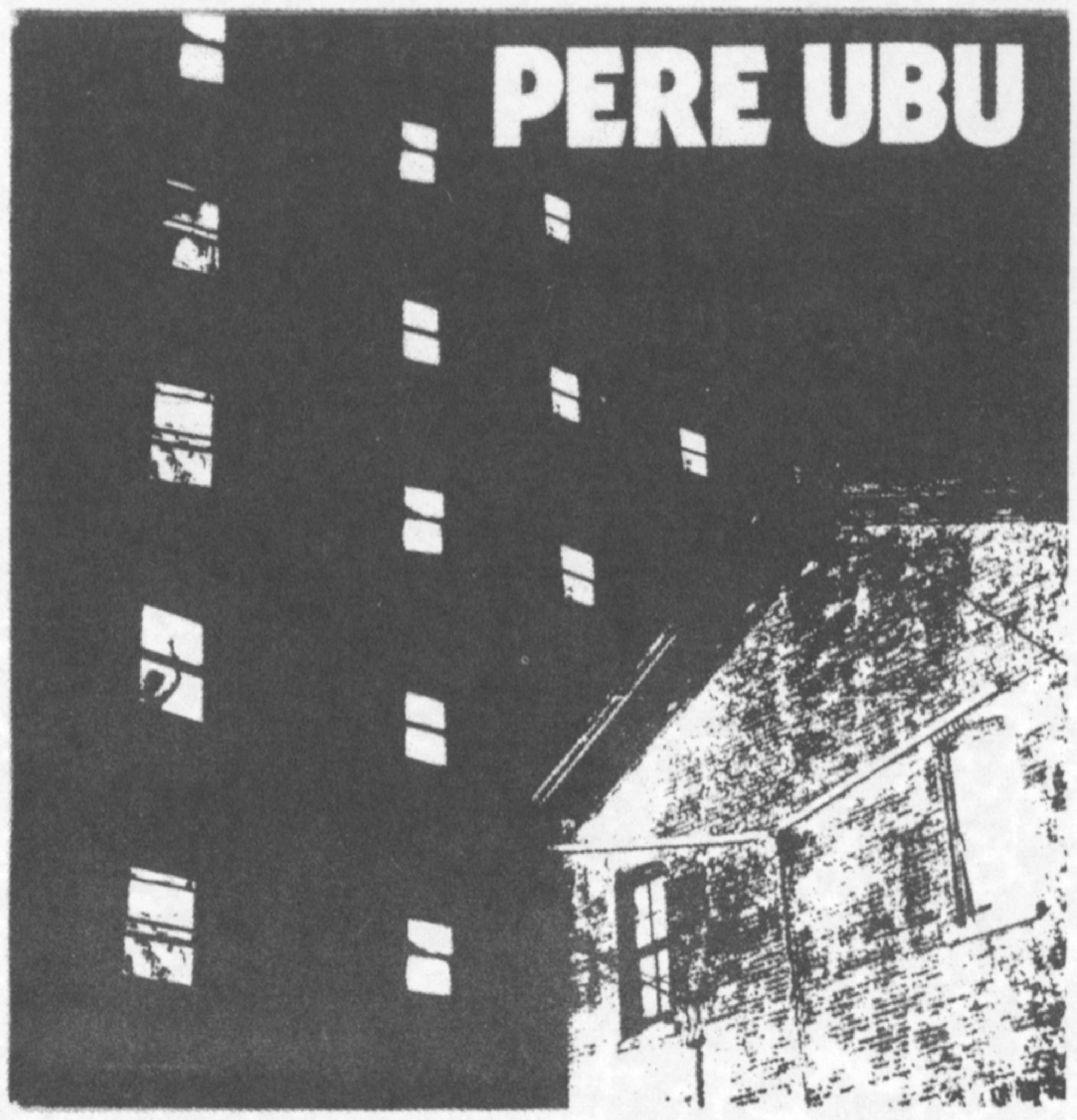
DUB HOUSING

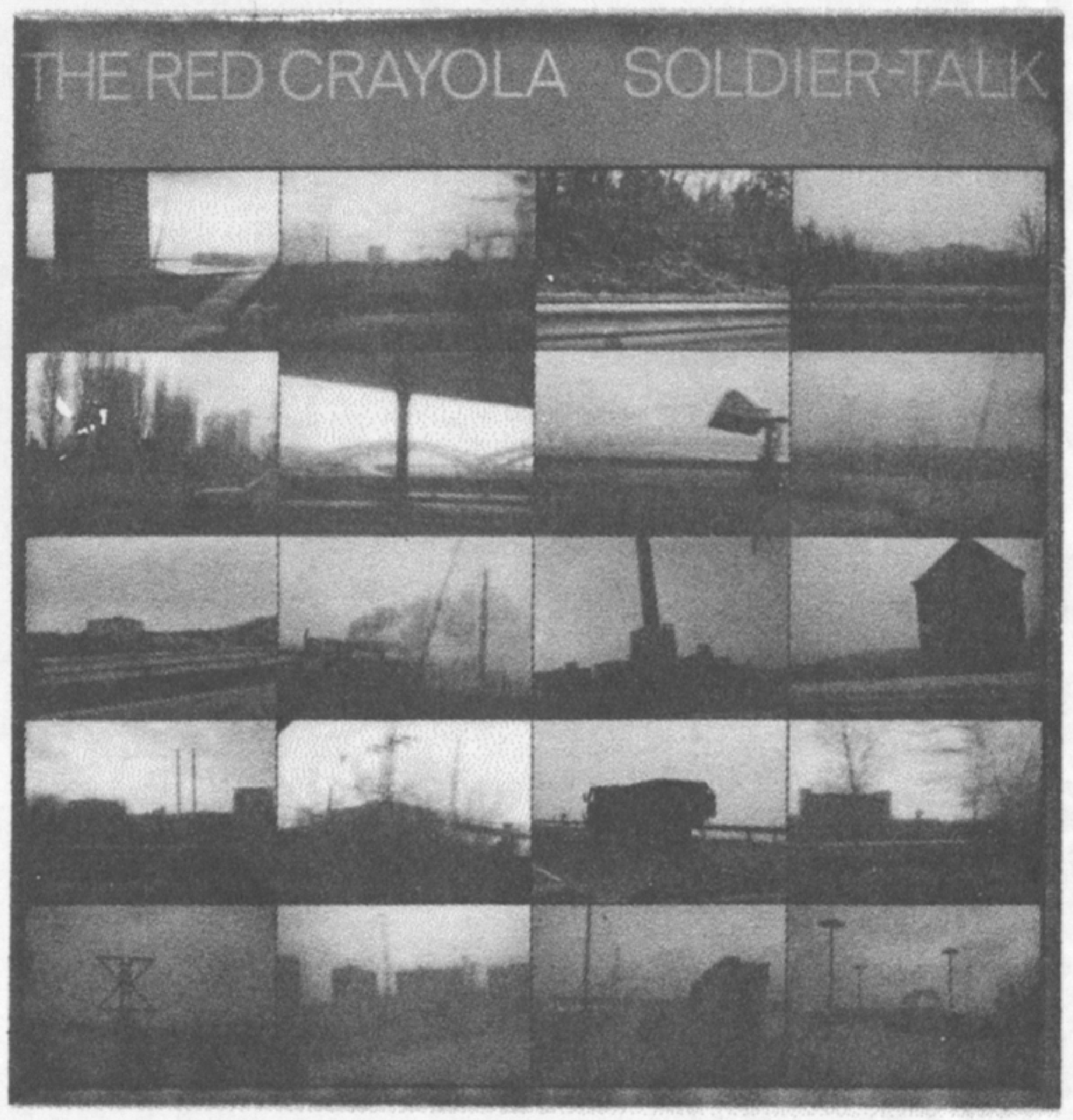
LABELS/NUMBERS/RELEASE DATES:
-Chrysalis CHR 1207 (UK): November 1978
-Chrysalis CHR 1207 (US): April 1979

SONG TITLES: Navvy, On The Surface, Dub Housing, Caligari's Mirror, Thriller!, I, Will Wait, Drinking Wine Spodyody, Ubu Dance Party, Blow Daddy-O, Codex

DATA: Recorded and mixed at Suma in August-September '78, and engineered by Ken Hamann, this is the first of two albums released while under contract with Chrysalis. Ubu Projex Inc. re-acquired rights to DH for the world in April 1980, which means that Chrysalis has deleted the album. Cover art by John Thompson. Cover photos by Mik Mellen.

STATUS: Deleted.





SOLDIER TALK by The Red Crayola

LABEL/NUMBER: Radar RAD 18 (UK)

RELEASED: January 1979

DATA: All members of Ubu appear in varying combinations on a number of the tracks on this album.

STATUS: Out of print.

NEW PICNIC TIME

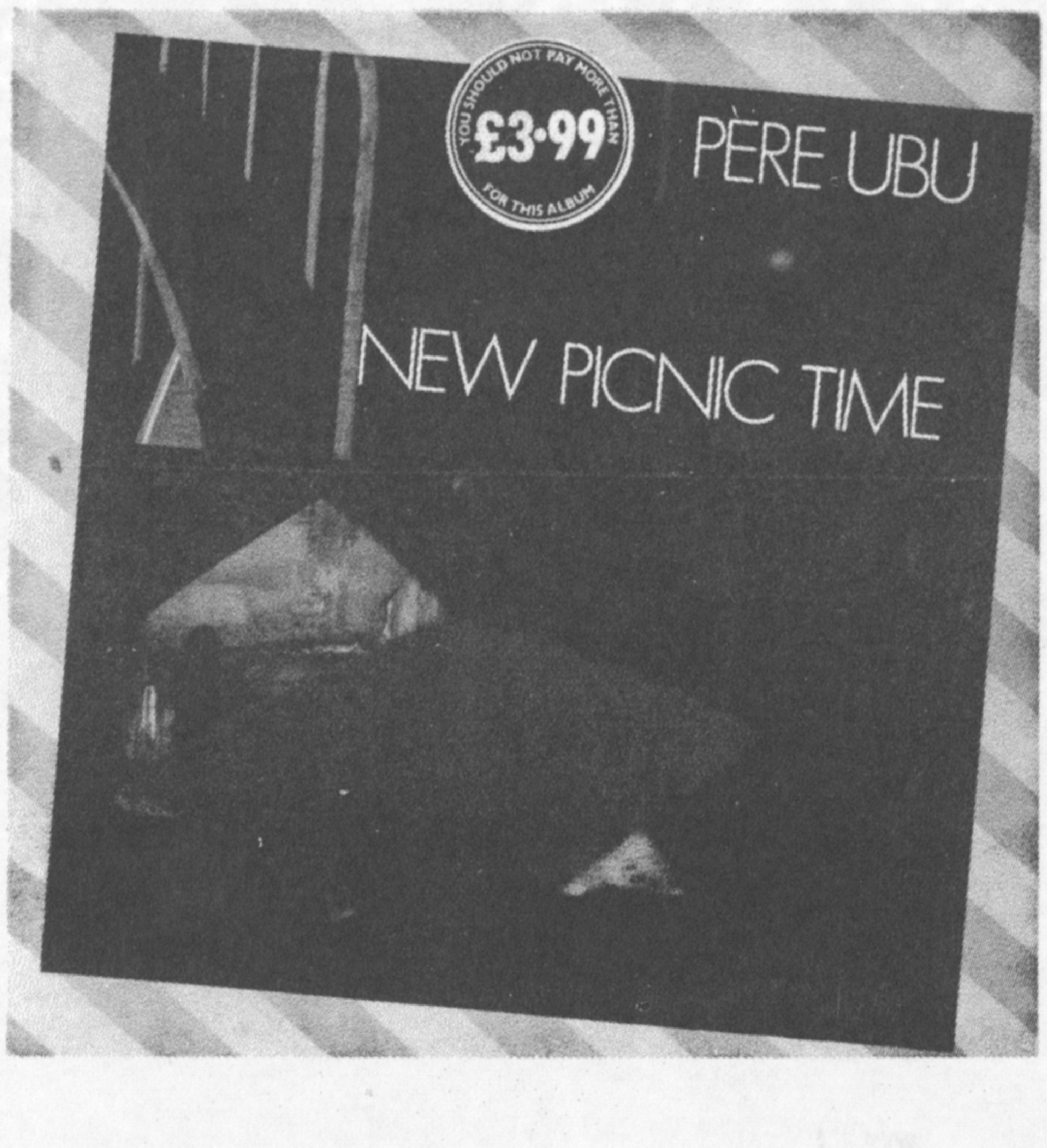
LABEL/NUMBER: Chrysalis CHR 1248 (Europe)

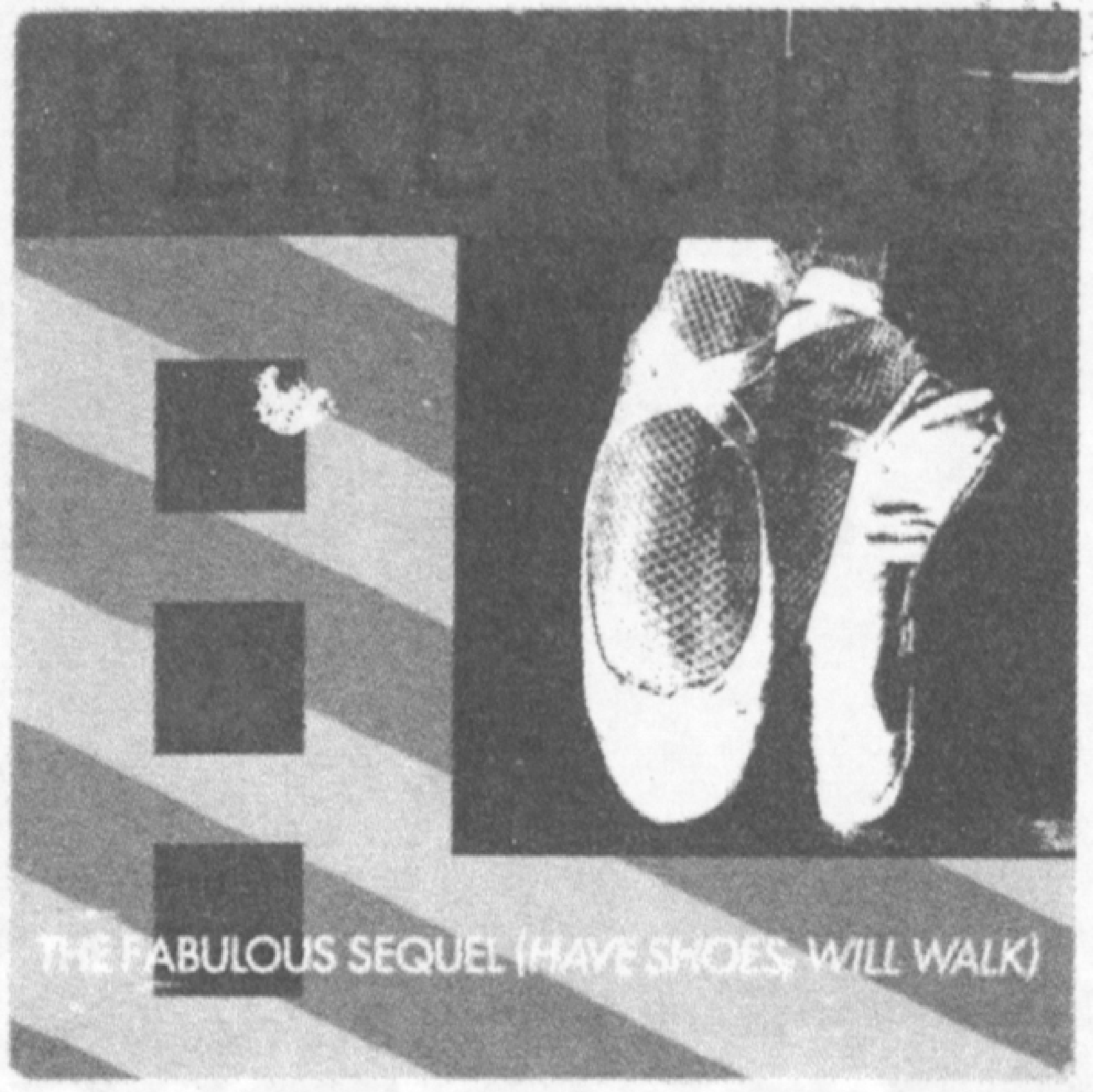
RELEASED: September 1979

SONG TITLES: Have Shoes Will Walk (The Fabulous Sequel), 49 Guitars And One Girl, A Small Dark Cloud, Small Was Fast, All The Dogs Are Barking, One Less Worry, Make Hay, Goodbye, The Voice Of The Sand, Jehovah's Kingdom Comes!

DATA: Released in the UK, West Germany, Italy, Benelux, France, Sweden, and possibly Australia and New Zealand. The rights were re-acquired for the US by Ubu Projex Inc. after the business relationship with Chrysalis was terminated by the latter. Plans call for a US release on Rough Trade in early '81.

STATUS: Deleted in the UK and Europe. Available on Rough Trade (US) in early '81.




PERE UBU
THE FABULOUS SEQUEL (HAVE SHOES, WILL WALK)

LABEL / NUMBER: Chrysalis CHS 2372

RELEASED: September 1979

SONG TITLES: "The Fabulous Sequel"/"Humor Me", "The Book Is On The Table"

DATA: Released in the U. K. "FabSeq" and "Book" recorded and mixed at Suma Studios. Engineered by Ken & Paul Hamann. "HM" recorded live at London College of Printing, London (12/5/78), by Maison Rouge. Mixed at Suma. Remote & studio engineering by Paul Hamann. Sleeve art by Ambulant Images. Vocal tapes on "Book" by Ann Titolo.

STATUS: Out of print.

U-MEN- LIVE AT CLUB WOW/XMAS CONCERT AT INTERSTATE MALL

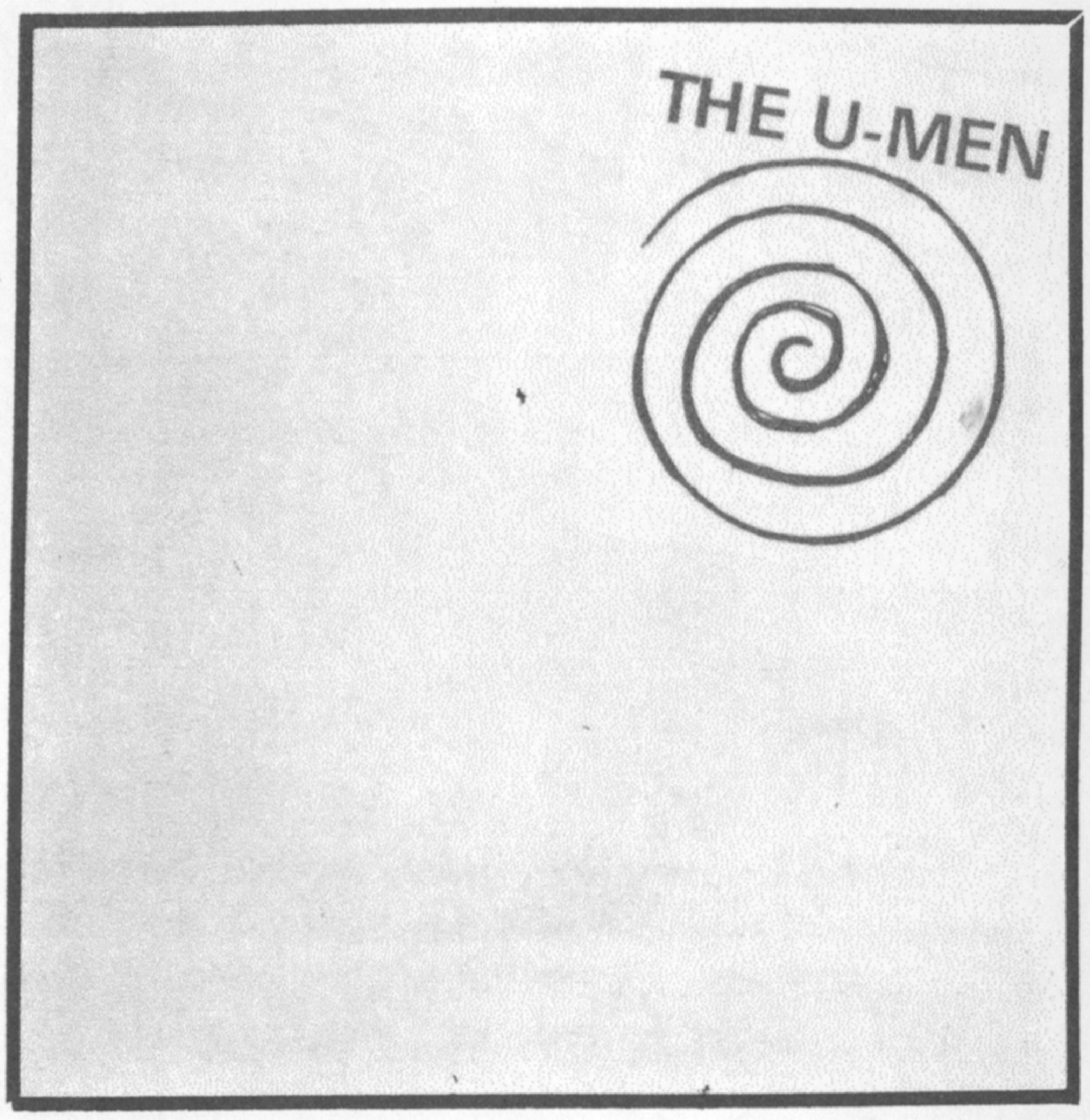
LABEL/NUMBER: Tri-City Records.

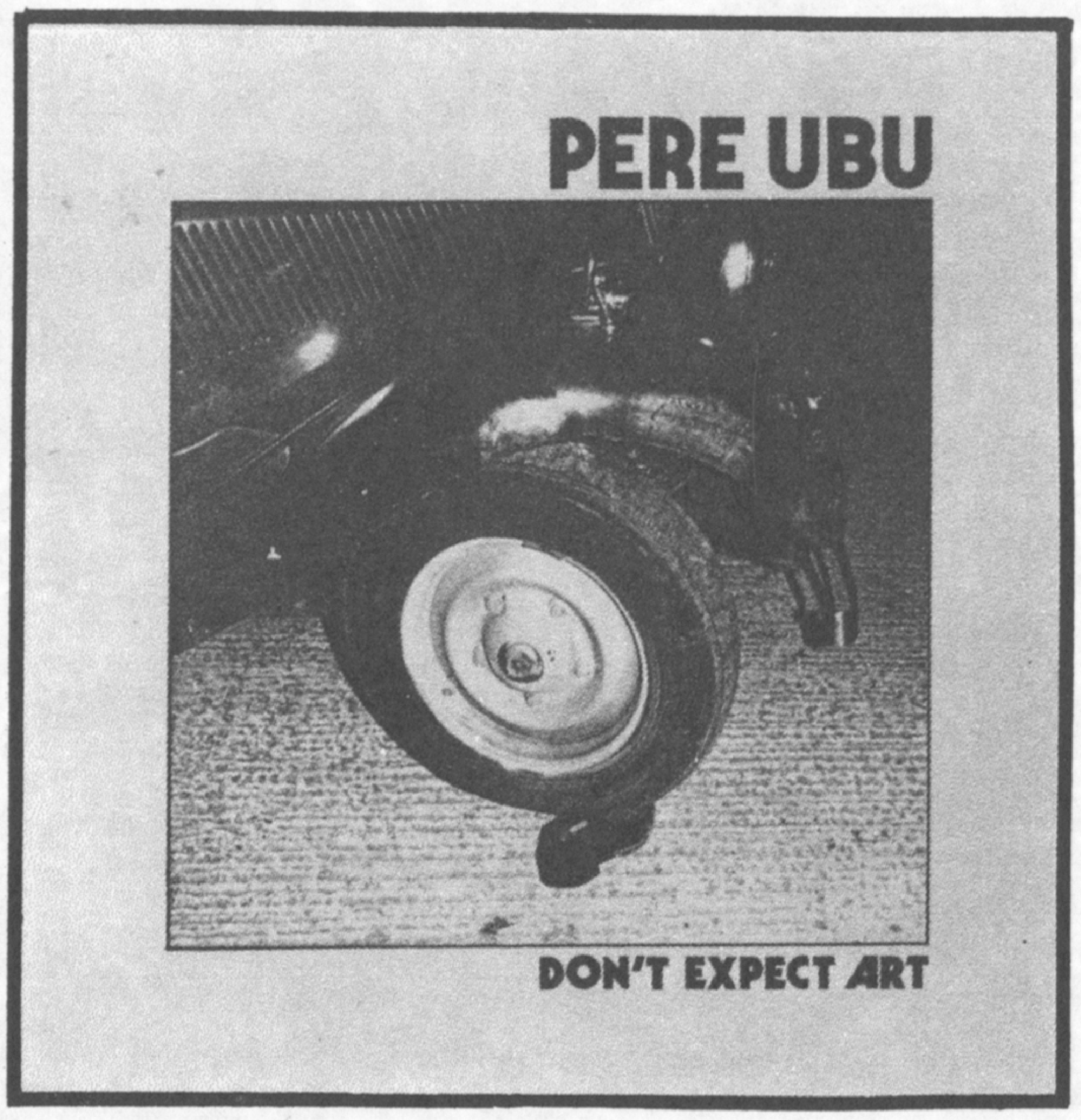
RELEASED: ?

SONG TITLES: Hard To Start, No Problem, Mad Doctor, 491, Help Me, First World War, Random Wages, My Back Pages, Doris Day Sings, Little Skunks

DATA: This LP seems to be a collection of MD-period performances.

STATUS: Bootleg.




PERE UBU
DON'T EXPECT ART

DON'T EXPECT ART

LABEL/NUMBER: Impossible Recordworks IMP 1-07

RELEASE DATE: ?

SONG TITLES: Same as above.

DATA: This is a re-boot of the U-Men LP, and is of substantially poorer quality. Caveat emptor.

STATUS: Bootleg.

DATAPANIK IN THE YEAR ZERO-A

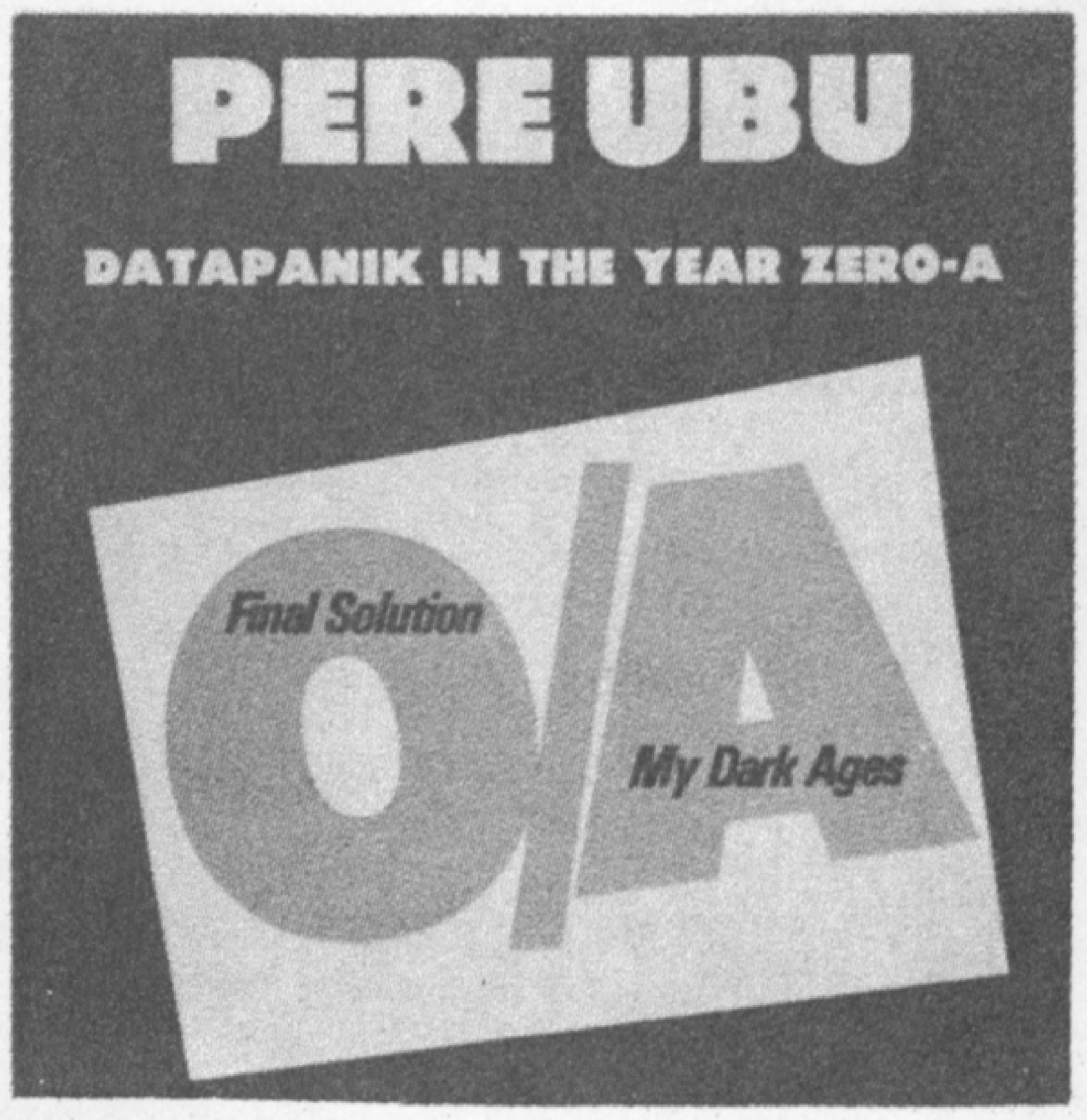
LABEL/NUMBER: Rough Trade RT049

RELEASED: July 1980

SONG TITLES: "Final Solution"/"My Dark Ages"

DATA: A 45 rpm single re-release of Ubu's limited edition versions of the same recordings (Hearthan HR102A and HR103B) in a redesigned Datapanik sleeve. Released in the UK.

STATUS: Currently available.


PERE UBU
DATAPANIK IN THE YEAR ZERO-A
Final Solution
O/A
My Dark Ages

THE ART OF WALKING

PERE UBU
THE ART OF
WALKING

LABEL: Rough Trade

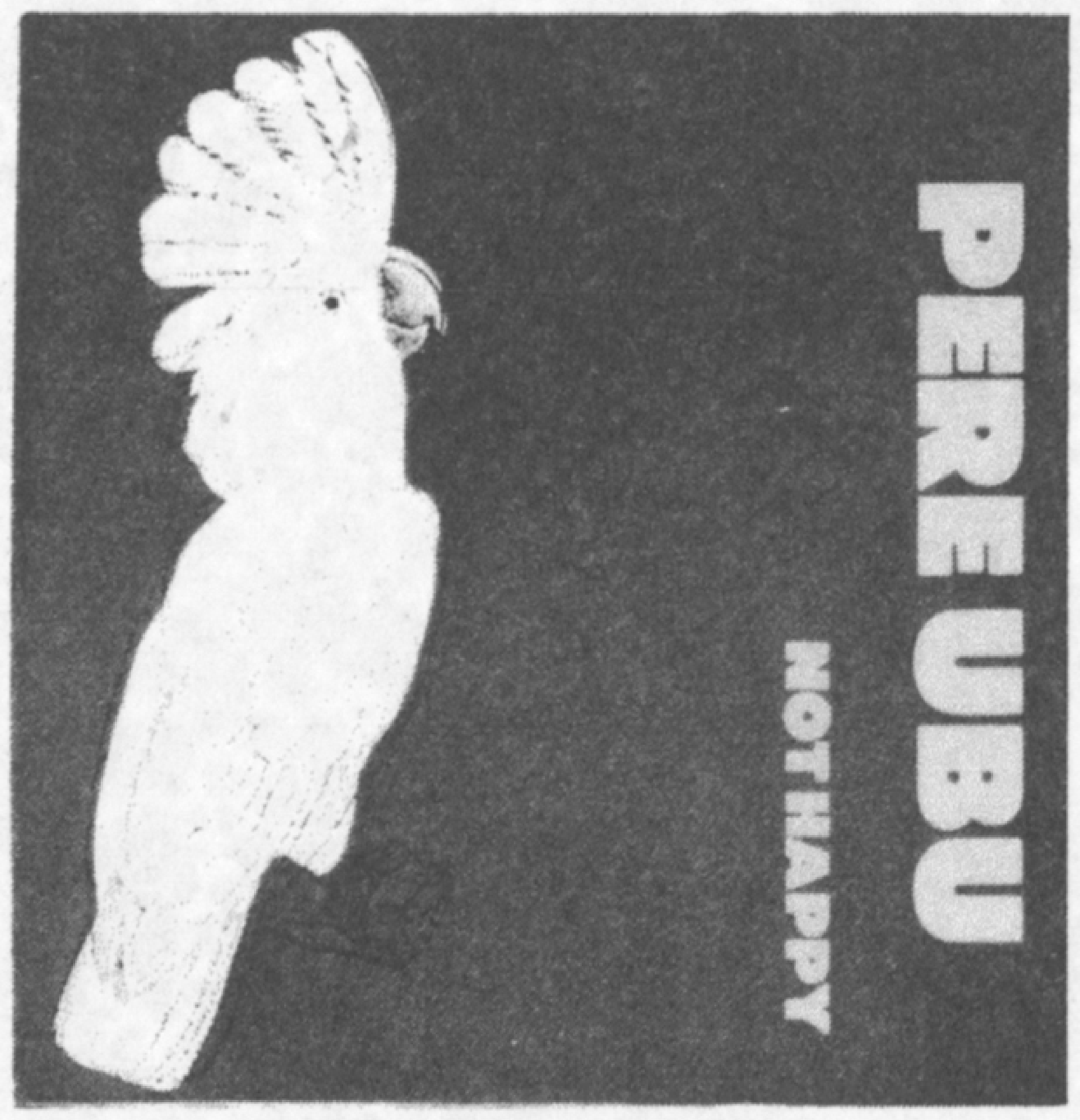
NUMBERS: ROUGH 14 (UK)
RTUS 4 (US)

RELEASE DATES: July 1980 (UK)
August 8, 1980 (US)

SONG TITLES: Go, Rhapsody In Pink, Arabia, Miles, Misery Goats, Loop, Rounder, Birdies, Lost In Art, Horses, Crush This Horn.

DATA: This album is the first release with Mayo Thompson as a new member. Original pressings of this disc (identified by the words "Porky Prime Cut" near the matrix number) suffer from an audible blemish in the mastering process. This defect affected the entire initial English pressing of 5-6000 copies and 1800 copies of the US pressing which Rough Trade attempted to recall, and has since been replaced with a new and improved pressing (which can be identified by the word "Masterdisk" etched into the vinyl near the matrix number.) No change was made in cover art, labels, or matrix numbers. There is an overall difference in the Lp's frequencies which the listener may or may not notice. However, there are significant differences between the mixes of "Arabia" and "Miles." The correct pressing features an "Arabia" with vocals vocals. The incorrect pressing features a longer instrumental version of the song. The correct version of "Miles" is a shorter and a warmer mix.

STATUS: Improved version currently available.



LABEL/NUMBER: Rough Trade RT066 (UK), RT 004 (US)

RELEASED: February 1981

RECORDED: August 1980

SONG TITLES: "Not Happy"/"Lonesome Cowboy Dave"

DATA: A 45 rpm single recorded immediately following the AOW Summer Tour, released at the time of the UK/Euro tour. Cover artwork by Mary Thomas. Back cover by David Thomas.

STATUS: Currently available.

CLE
3B
YOU PAY $3.75
FILL IT UP WITH UBU!
DISCOGRAPHY

LABEL/NUMBER: CLE #3B

RELEASED: March 1981

RECORDED: April 4, 1976

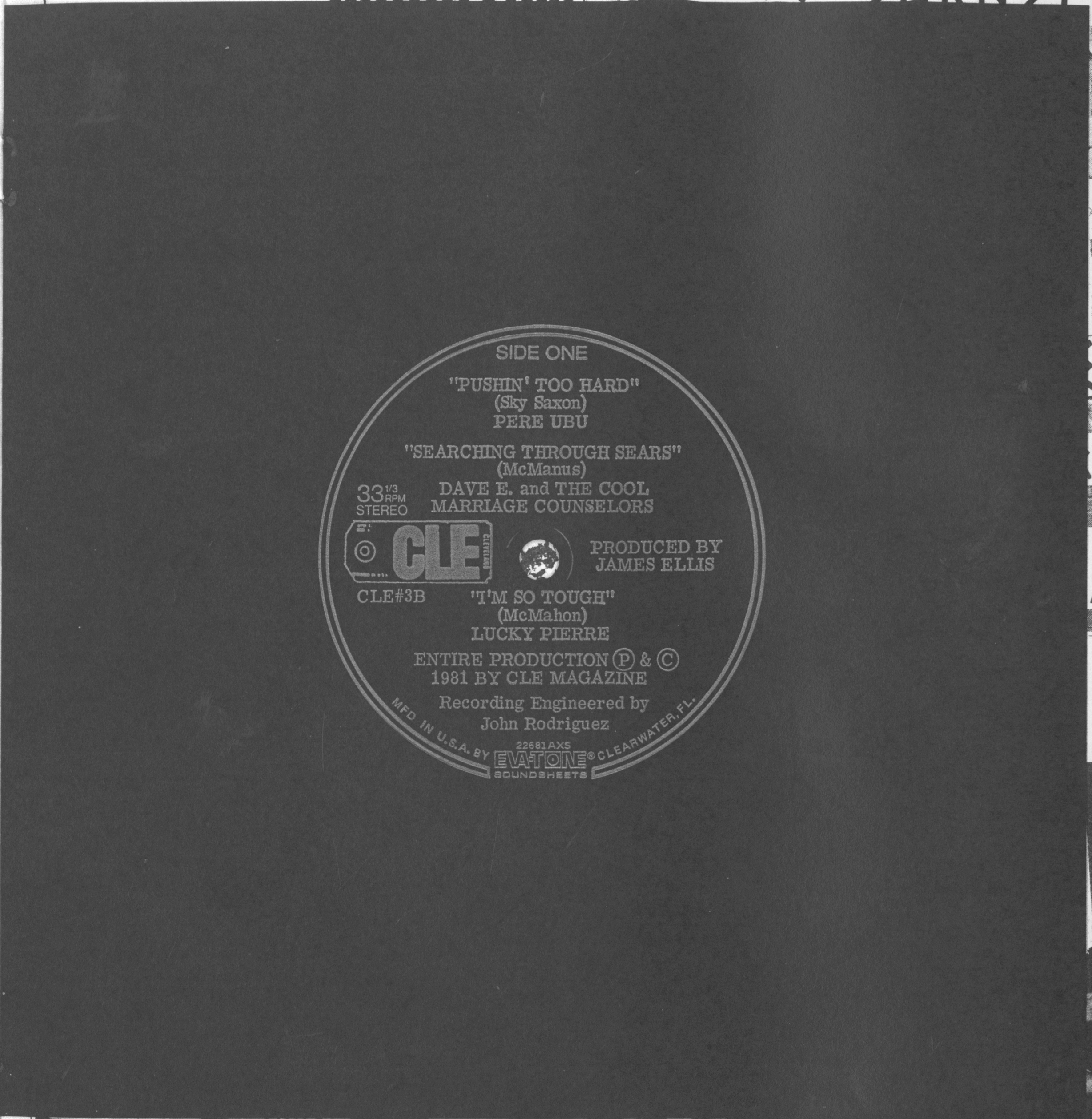
SONG TITLE: "Pushin Too Hard"

DATA: Produced exclusively by Cle Magazine, this 33 1/3 rpm "flexi-disc" anthology of Cle bands features a long-vaulted historical recording of the grouping of UBU/B musicians doing their rendition of the Seeds classic, recorded live at their last performance.

STATUS: Limited edition of 2000 copies available while supply lasts.

this ad...this magazine

VINCE BURNETT



SIDE ONE

"PUSHIN' TOO HARD"
(Sky Saxon)
PERE UBU

"SEARCHING THROUGH SEARS"
(McManus)
DAVE E. and THE COOL
MARRIAGE COUNSELORS

33 1/3 RPM
STEREO

CLE CLEVELAND

PRODUCED BY
JAMES ELLIS

CLE#3B

"I'M SO TOUGH"
(McMahon)
LUCKY PIERRE

ENTIRE PRODUCTION ℗ & ©
1981 BY CLE MAGAZINE

Recording Engineered by
John Rodriguez

MFD IN U.S.A. BY EVA-TONE® SOUNDSHEETS CLEARWATER, FL.
22681AXS

WE CARR

13727 MADISON

IN STOCK: George Harrison's I, ME, MINE
Ltd. edition of 2000, we have #1357, 58, 59.

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B/W
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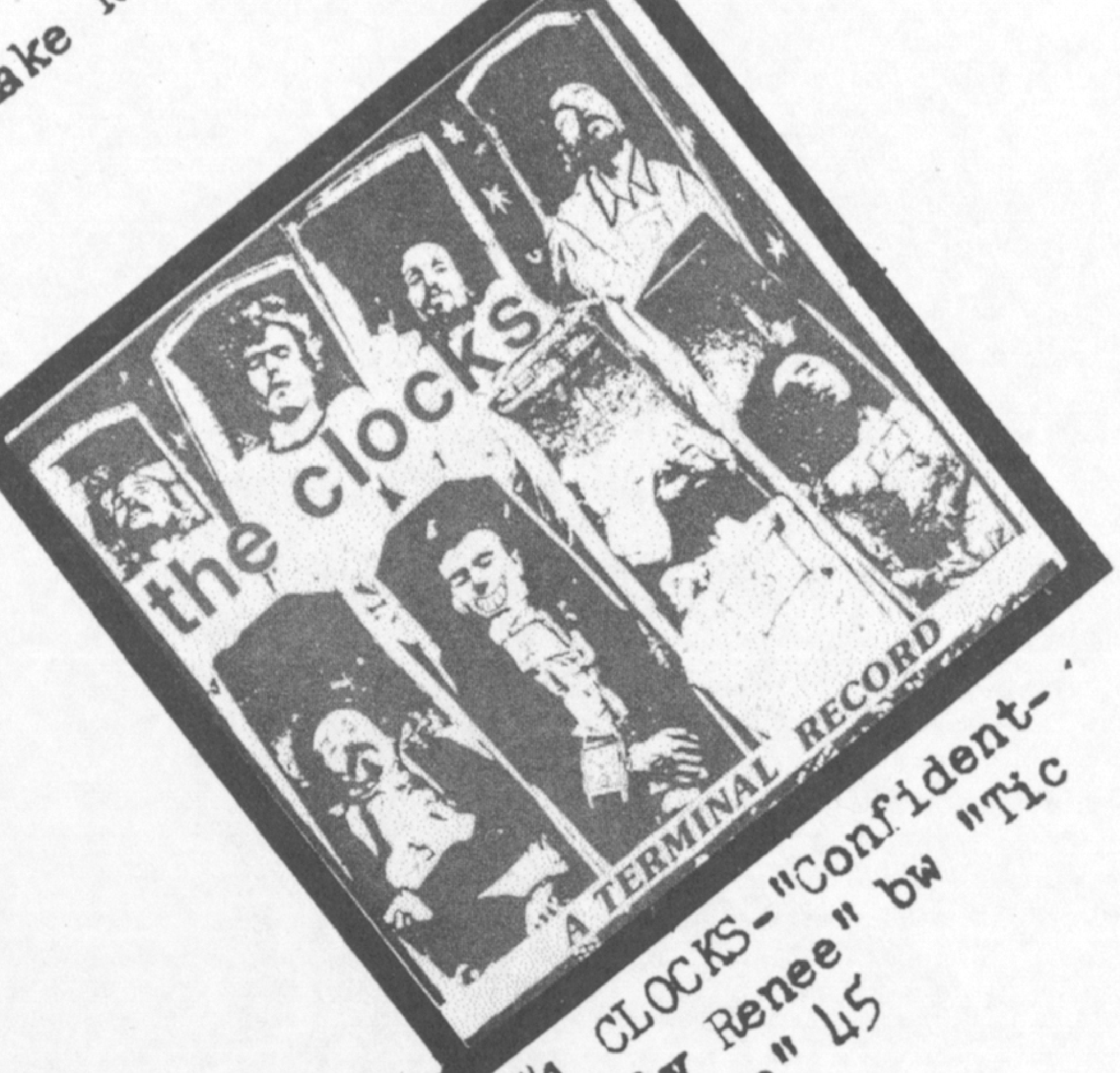
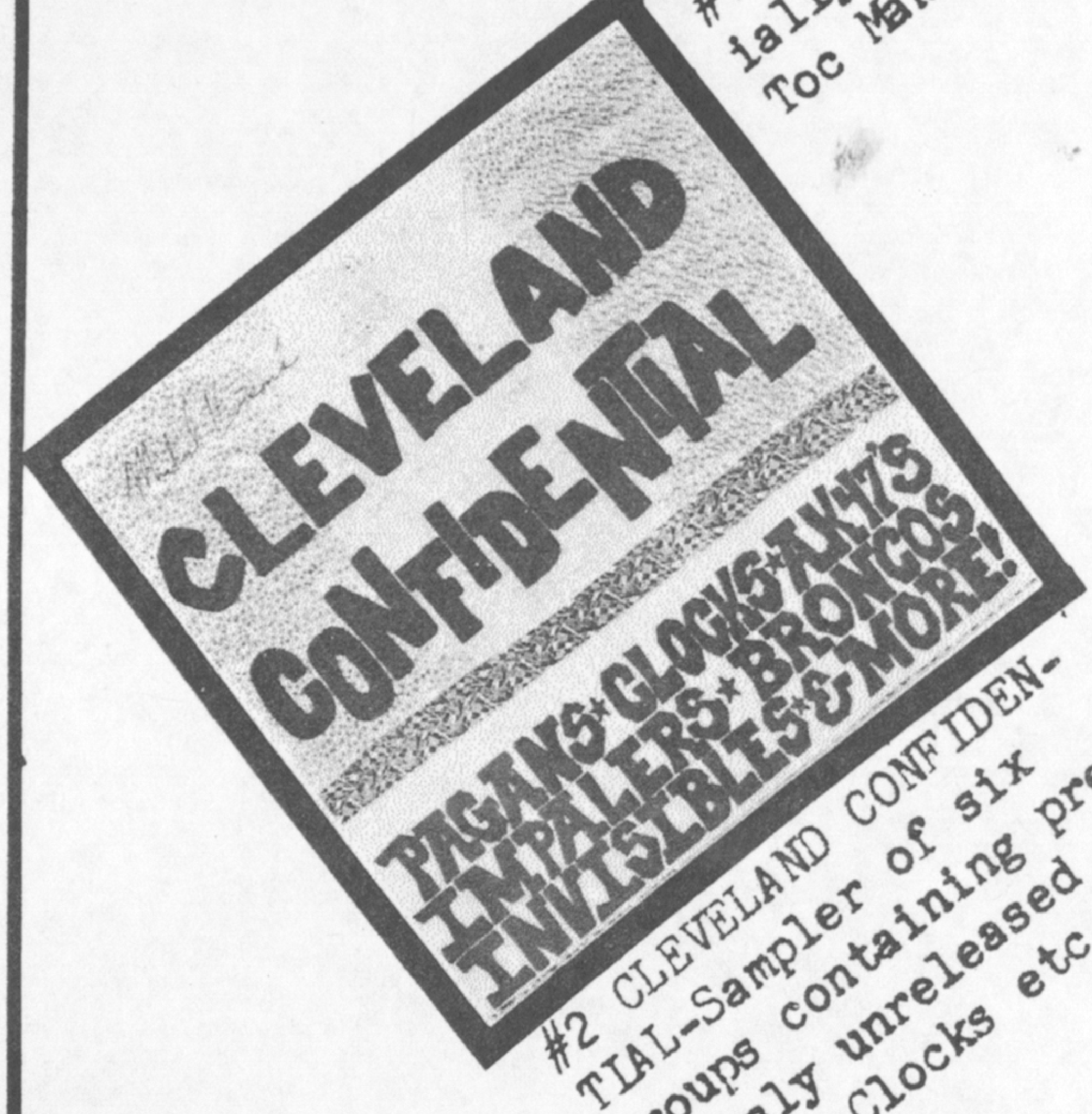


#1 CLOCKS-"Confidentially Renee" bw "Tic Toc Man" 45



#2 CLEVELAND CONFIDENTIAL-Sampler of six groups containing previously unreleased cuts Pagans Clocks etc.

TERMINAL RECORDS: 20627 Chickasaw, Cle 44119

ALSO AVAILABLE!

#3 THE BRONCS-3 song EP
#4 LES RAVING SOUNDS-4 song EP

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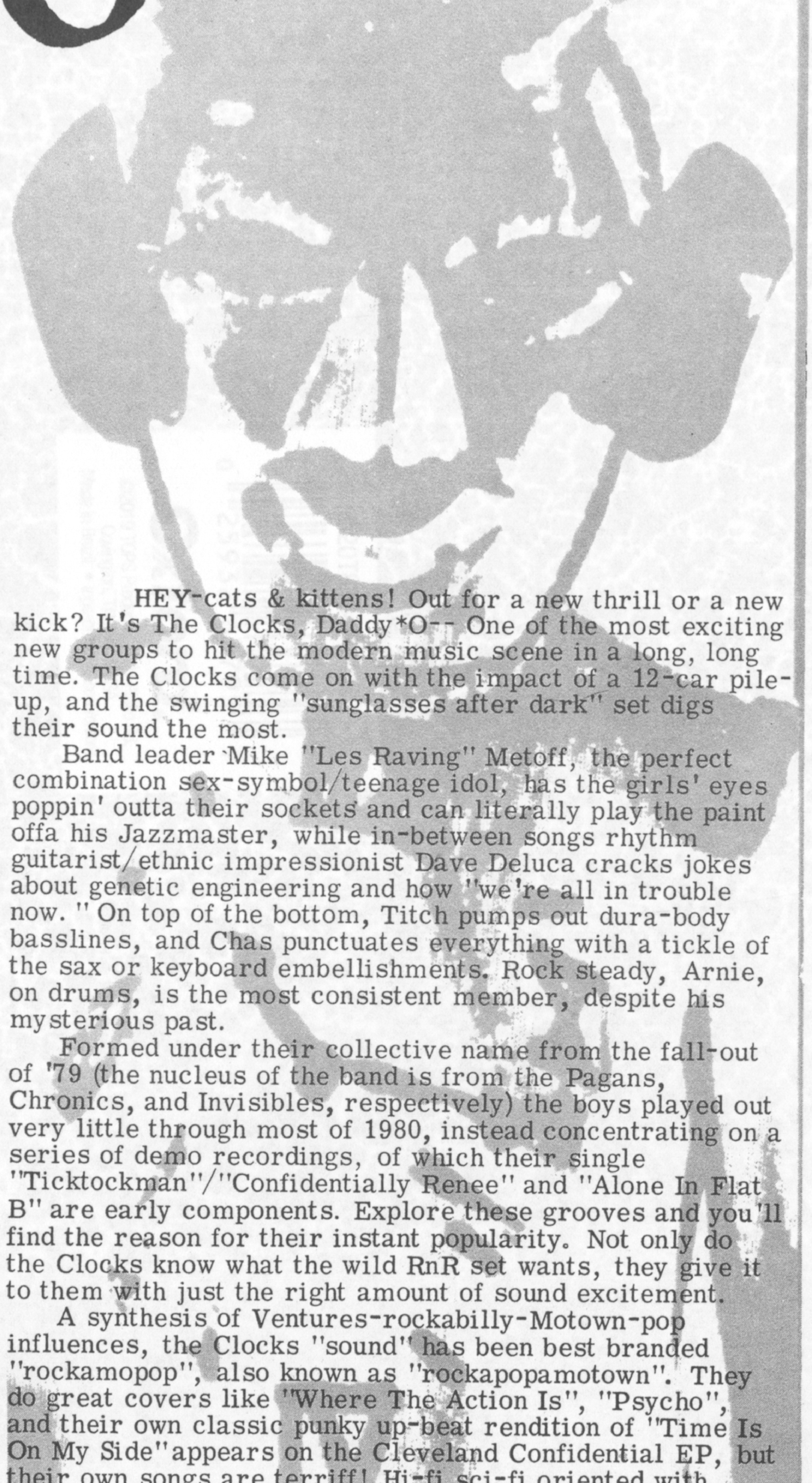
#2 $3
#3 $2. 50
#4 $3
All four $10

THE CLOCKS



HEY-cats & kittens! Out for a new thrill or a new kick? It's The Clocks, Daddy*O-- One of the most exciting new groups to hit the modern music scene in a long, long time. The Clocks come on with the impact of a 12-car pile-up, and the swinging "sunglasses after dark" set digs their sound the most.

Band leader Mike "Les Raving" Metoff, the perfect combination sex-symbol/teenage idol, has the girls' eyes poppin' outta their sockets and can literally play the paint offa his Jazzmaster, while in-between songs rhythm guitarist/ethnic impressionist Dave Deluca cracks jokes about genetic engineering and how "we're all in trouble now. " On top of the bottom, Titch pumps out dura-body basslines, and Chas punctuates everything with a tickle of the sax or keyboard embellishments. Rock steady, Arnie, on drums, is the most consistent member, despite his mysterious past.

Formed under their collective name from the fall-out of '79 (the nucleus of the band is from the Pagans, Chronics, and Invisibles, respectively) the boys played out very little through most of 1980, instead concentrating on a series of demo recordings, of which their single "Ticktockman"/"Confidentially Renee" and "Alone In Flat B" are early components. Explore these grooves and you'll find the reason for their instant popularity. Not only do the Clocks know what the wild RnR set wants, they give it to them with just the right amount of sound excitement.

A synthesis of Ventures-rockabilly-Motown-pop influences, the Clocks "sound" has been best branded "rockamopop", also known as "rockapopamotown". They do great covers like "Where The Action Is", "Psycho", and their own classic punky up-beat rendition of "Time Is On My Side" appears on the Cleveland Confidential EP, but their own songs are terriff! Hi-fi sci-fi oriented with danceable tunes and anything-that-crosses-their-minds lyrics, like "Skurds" and "Sex In Another Dimension. "

BE AWARE: All systems are GO! for the Summer Of Fun '81 with the Clocks cramming and jamming The Warehouse, Clockwork Eddie's latest fab dive, every Saturday night in the flats. BE THERE OR BE SQUARE.

CLE CLOCKS LINGUISTICS

An impression

the clocks play . . . another dimension.

Dear Bafby,

last week the elbow-fish were knee thick in our wonderful ice-jammed Lake Erie. The skurds punched in at approximately 9pm and set up their postcard booths. . . it was a Saturday nite.

The ice trolls in their skridigan sweaters and hot emerald necklaces needed a place to land. Countless barrels of the bloated E-fish were pulsing up the Cuyahoga River. . . . persuing those sardined minions up to the waterfront bars.

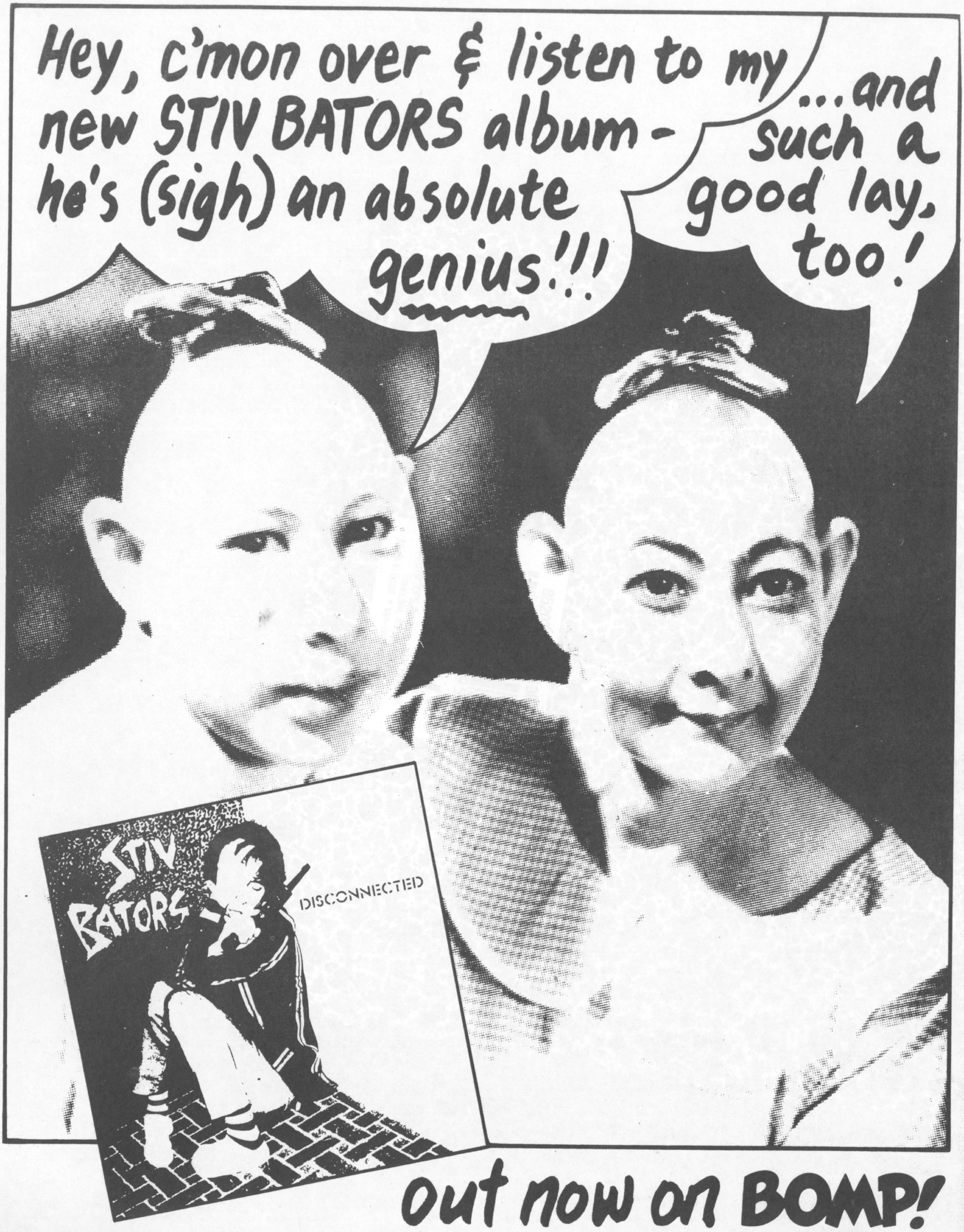
The elbow-fish, although as legally dead as you or I, continued to expand, filling the entire area of the Flats, crushing innocent skrid meal wherever it hid. Skrids who were not so innocent sought refuge in The Warehouse.

Some say they witnessed slapstick miracles that night, and others say they saw the holy house plant circling near the nimbus of Titch. The holy trinity was certainly with the clocks that night-- Larry, Curly, and Moe.

The barstools evaporated and amid bored conjecture and pools of melted snow, frozen stiff simian handed ones in refrigerator garb stared mutely at the clocks.

The images collapsed into their beer as the solemn novena of trouble-with-your-mouth was performed.

All the skrids from the local vo-ed technical art school decided to raffle off a very nazicool '67 buick kennelwagon. During the break between sets, some skurd from another land mass had sex with that '67 kennelwagon!


Hey, c'mon over & listen to my new STIV BATORS album - he's (sigh) an absolute genius!!!
...and such a good lay, too!
STIV BATORS
DISCONNECTED

out now on **BOMP!**

Lucky Pierre

Relentlessly struggling for success, west side Cleveland rock band "Lucky Pierre" has overcome obstacles that smashed better bands. How these four young guys have climbed to the top of the rock garbage pile here in Cleveland is a story that could be written into a dozen different kinds of novels. "Lucky Pierre" has been described as sounding like what sparks would sound like if those guys had really crawled out of the plane crash on that album cover. In a recent interview with Lucky Pierre singer-songwriter misguiding light Kevin McMahon, CLE Magazine put these questions to him---

CLE: You have a 45 out on Unadulterated Records with an A side called "Fans and Cameras." This thing sounds great blasting out of the juke-box at Hennessey's, (Editor's note- Hennessey's: a notorious Cleveland watering hole where "punk rock" "musicians" come to express their "interest" in "punk rock") and yet, "Fans and Cameras" never really caught on big with the local music-listening audience, at least not yet. How come?
KEVIN: I don't know how to answer that question, but I imagine I won't know how to answer the rest. I doubt it wouln't have sold plenty if not shut out. The first pressing (1000 copies) sold out quickly enough. But the second pressing is being held up in our ex-manager's basement. I guess he is interested in impeding our progress as much as he can as a result of our seperation from him. The investors of our first record were a find of his and judgement aside the majority of these people were assholes. They wanted their hands kissed, daughters groupies, and cameras posed for. But like anything else I put out I'm glad it's documented.
CLE: You are in a very curious position because although you have a reputation for being a talent in songwriting, this reputation is supported in the main by hearsay. Hardly anyone really knows what your song lyrics are, much less what they mean. The band drowns you out when you play at the clubs.
KEVIN: The uneasiness of lyric comrehension has influenced me to the point of apathy. In regard to immediate clarity of poetry or prose set to contemporary music I think it's better in a repetitory small dose. Anyhow, if the band doesn't play loudly I can't sing lyrics I forget I wrote. If I sang the same words to Fans & Cameras for ten years I think I'd go nuts.
CLE: Let me go out on a limb and say Lucky Pierre is the spearhead of romanticism in modern music. Have you ever thought of yourself as a defender of romanticism, similar to the way John Morton is the exponent of nihilism in modern music?
KEVIN: If romanticism is the same for you as it is for me then it longs to be attacked. The more it's attacked the more it consumes. And by the way, John would be proud of me-- lately my guitar's been way out of tune.
CLE: Two songs you're currently playing which intrigue me are "Deeper Deeper" and "Match." What are they about?
KEVIN: Fountains of youth. "Deeper Deeper" concerns itself with the gnawing dependence of a past relathionship which continues to burrow through the heart after the original break has healed. "Match" pertains to that frozen millisecond of timeless awareness when any two seperate entities are one. They're both mental vacations to me.
CLE: How much money have you lost since you started playing rock & roll?
KEVIN: The word "lost" is relative, but I've spent plenty of everything.
CLE: Have you ever heard of the word plagiarism?
KEVIN: Yes, I graduated from grade school. Plagiarism-- noun--'Tis a contagious disease which preys on the stomach of the starving and the mind of the witless.

~~AK-47's~~
~~BRONCS~~
Next a new single from
a new band, the INBEATS

KEITH MATIC

LISTEN: AK-47's "Accident" and Broncs (A.K.A. Broncos) "TKO" on Terminal Records' "Cleveland Confidential" compilation EP. (TERM-2)

BUY: Broncs' 45 with three songs recorded summer of 1980. "Tele-K-Killing", "Reason to Whine" b/w "Part of the Problem." Also on Terminal Records. (TERM-3)

FURTHER INFO: P.O. BOX 17388, CLEVELAND, OHIO, 44117, U.S.A.

Food for Thought: DAVE E.

DAVE E. is quite an accomplished musician, lyricist, singer, songwriter, and performer. Best known for his persona as the OTHER half of Cleveland's infamous ELECTRIC EELS, as well as one-time member of EX-BLANK-EX and THE COOL MARRIAGE COUNSELORS, this multi-faceted entertainer is now striking out in his own right as a stand-up comedian. Compared to a cross between Lenny Bruce and John Lennon, his witticisms recently won him the position of semi-finalist and $50 at the illustrious Cleveland Comedy Club, and Dave vows that he is soon to be appearing at The Comedy Store in L. A.

CLE's KAREN K. KAREN KAREN and JAMES ELLIS had the dubious pleasure of dining with DAVE E. at The Light Touch, a posh little restaurant tucked away in the Beachcliff Mall on Cleveland's aspiring West Side, where Dave also happens to be the manager.

CLE: How are you doing, Dave?
DAVE E. : Well, I'm really doing SWELL, Jim, and it's really a great opportunity for me to be here tonight. And I'd just like to thank everyone for reading this, and I'd like to thank you for calling me the infamous.
CLE: Dave, what are THE COOL MARRIAGE COUNSELORS doing these days, since they have not played out in quite a while?
DAVE: Well, we're doing some tremendous things, Karen. You see, the first tremendous thing that this band did to me was to completely drop-out from underneath me; they refused to play with me any more. So I have this great scheme for vindicating my reputation which I'm currently working on, which is this new 10" record which is called DAVE E. AND THE COOL MARRIAGE COUNSELORS, soon to be released on my new record label, Christmas Pets Records.
CLE: You're doing this yourself? Starting your own record label?
DAVE: Yeah. Yeah.
CLE: Well is it the same band of COUNSELORS?
DAVE: Yeah, it's the same band, except all the people in it are different. I've got this guy here on my left, (you can't see him because we don't have a television hook-up), but on my right here you see Mr. Jim Ellis here, you see he's going to play guitar with me.
CLE: Oh, good.
DAVE: Yeah, it's good for him. It's one of the best things that's ever gonna happen to him.
CLE: OK. Well, I don't want to change the subject from THE MARRIAGE COUNSELORS, but the only thing available on vinyl by you is the ELECTRIC EELS 45 which came out on Rough Trade. Tell us a little bit about the Eels, the guys that were in it. A lot of people reading this are probably not real familiar with them because they were from, when, three or four years ago?
DAVE: Well, Jim, I don't feel very familiar myself right this minute, but I'd just like to say they're a great bunch of guys. I wish I could say the same thing for Rough Trade Records.
CLE: Well, . . . OK.
DAVE: They owe me MONEY, and they're going to PAY! (Begins crashing his beer bottle about the table.)
CLE (quick to respond): Well, how about the COOLS? Who's going to be on the record with you?
DAVE: I saw this barbecued chicken today. It was real funny. It was dead, and it was all covered with barbecue sauce.
CLE: Yeah?
DAVE: Yeah.
CLE: Yeah? God dog it.
DAVE: And after I saw it...
CLE: Yeah?
DAVE: I didn't see it any more.
CLE: Yeah.
DAVE: I'm sorry. I didn't hear your question.
CLE: I was asking about the COOLS.
DAVE: Yeah. Well, I was trying to run this service for the general public, to try and tell them how to solve their problems . . . but it became, like, a problem for me. I guess I kind of took the sins of the community on my own reputation, and I wound up with a band that was down the drain, and a ruined reputation. And I'm here tonight to vindicate my . . . barbecued chicken.
CLE: That's . . . pretty clear to me.
DAVE: What's so clear about it, Jim?
CLE: I LOVE barbecued chicken. What about "Searching Through Sears"?
DAVE: Well, Jim, you're really putting me on the spot right now, but I do happen to have in my hand a piece of paper, and on it is a song which I just wrote, which is going to be released on my new record label. It's called "Searching Through Sears." Would you like to hear it?
CLE: Yeah. I'd like to hear it.
DAVE: Some day this is going to be a great song...
CLE: Yes. It sounds good.
DAVE: . . . and I'd just like to tell you it's a real privilege for you to get to hear it for the very first time.
CLE: Another Cle Magazine exclusive!
DAVE: It's one of the most important songs that was ever written, and it just stands head and shoulders above everything that's out on record from the begining of time up 'till tonight.
CLE: And you just wrote that tonight?
DAVE: Yeah, well it took me three years to write it, but I finished it up tonight for the interview.
CLE: Do you have any intentions of playing out soon?
DAVE: If I ever get the chance to play out again I'm just going to do one Barry Manilow song after another. You can't escape from that just by tuning into WRUW, we're going to play Barry Manilow all night. (Begins crooning "Two ships that pass in the night. . . ")
CLE: That sounds a lot like "Agitated." I'm sure that "Agitated" might have inspired "Ships In The Night."
DAVE: I was influenced by Barry Manilow.
CLE: Were you? During that period?
DAVE: Yeah, it's kind of mutual. He learned everything he knows from not listening to me.
CLE: I think everybody is curious as to why people name bands what they name them. How did you decide on THE COOL MARRIAGE COUNSELORS?
DAVE: Well, Jim, when I first thought of naming a new band, I had a dilemma on my hands. I thought, should I name this band THE WINGS OF KETCHUP, or should I name it THE COOL MARRIAGE COUNSELORS?
CLE: I can see the dilemma.
DAVE: Well, after long and scrutinizing hours of dilemma, I came to the conclusion that my constituents must listen to THE COOL MARRIAGE COUNSELORS. It's just like sarcasm, y'know? I had this band; the girl was a lesbian, and the drummer was getting a divorce from his wife, and my girlfriend had just given me the old heave-ho and the guitarist was doing who knows what, so I just figured that if anybody should be telling people how to live their lives, it should be us.
CLE: It sounds like you've had some experience. We're going to be looking for the COOL MARRIAGE COUNSELORS on your new Christmas Pets Records. When should it be out?
DAVE: Well, it should be out, already. But it's going to be out.
CLE: How are people going to get this record, will it be available in the local stores? That's always a problem.
DAVE: It's not going to be a problem to me, Jim. You're not going to be able to get away from this record. It's going to be like Barry Manilow.

best wishes
for the future
dave

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LIVING IN
THE WORLD...
— Professor Anonymous

CATCH 1

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the Zantees
out for Kicks

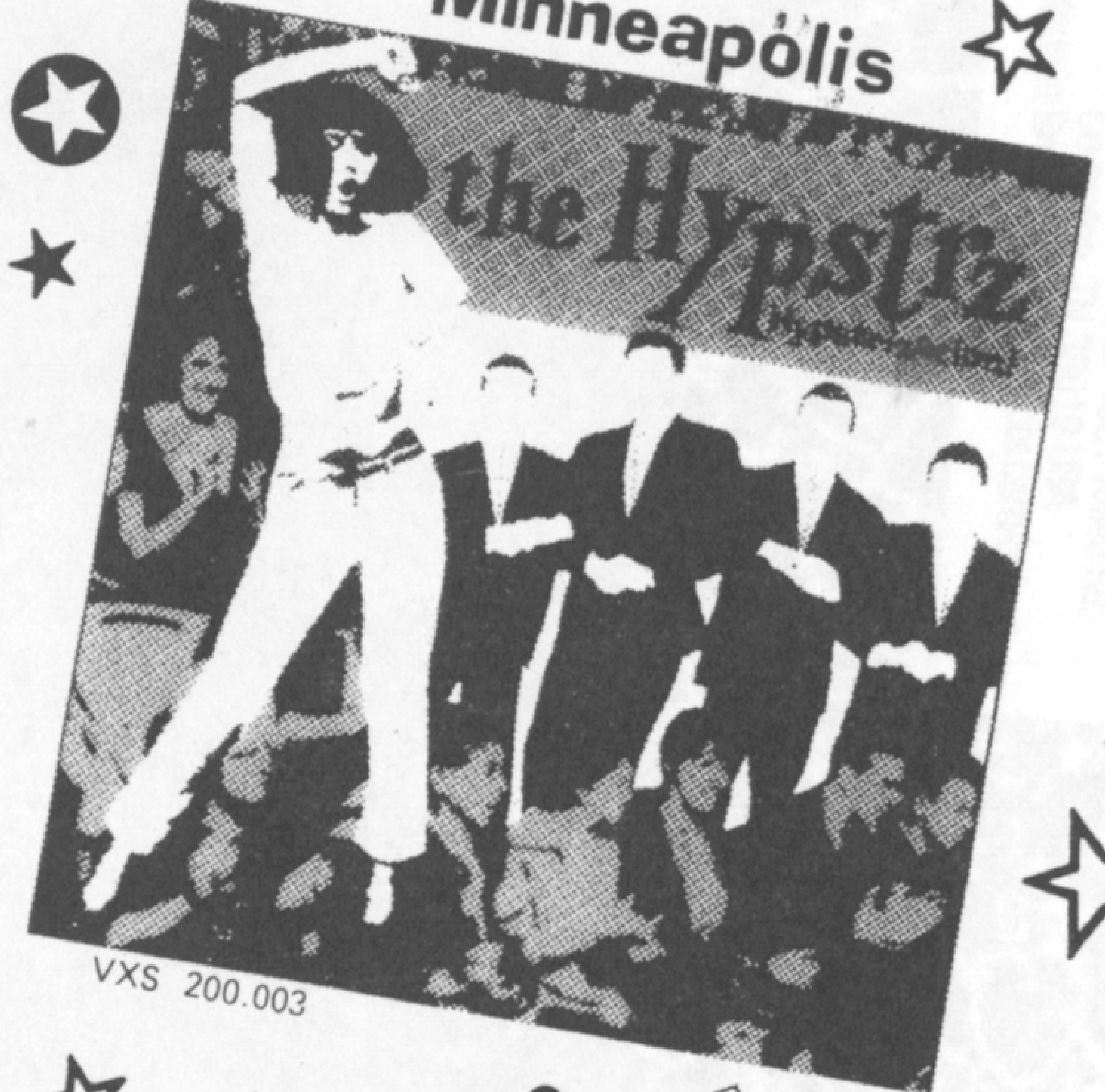
BLP 4009

Detroit

NIKKI AND THE CORVETTES

BLP 4012

Minneapolis


the Hypstrz

VXS 200.003

Seattle

BLP 4011

Cleveland

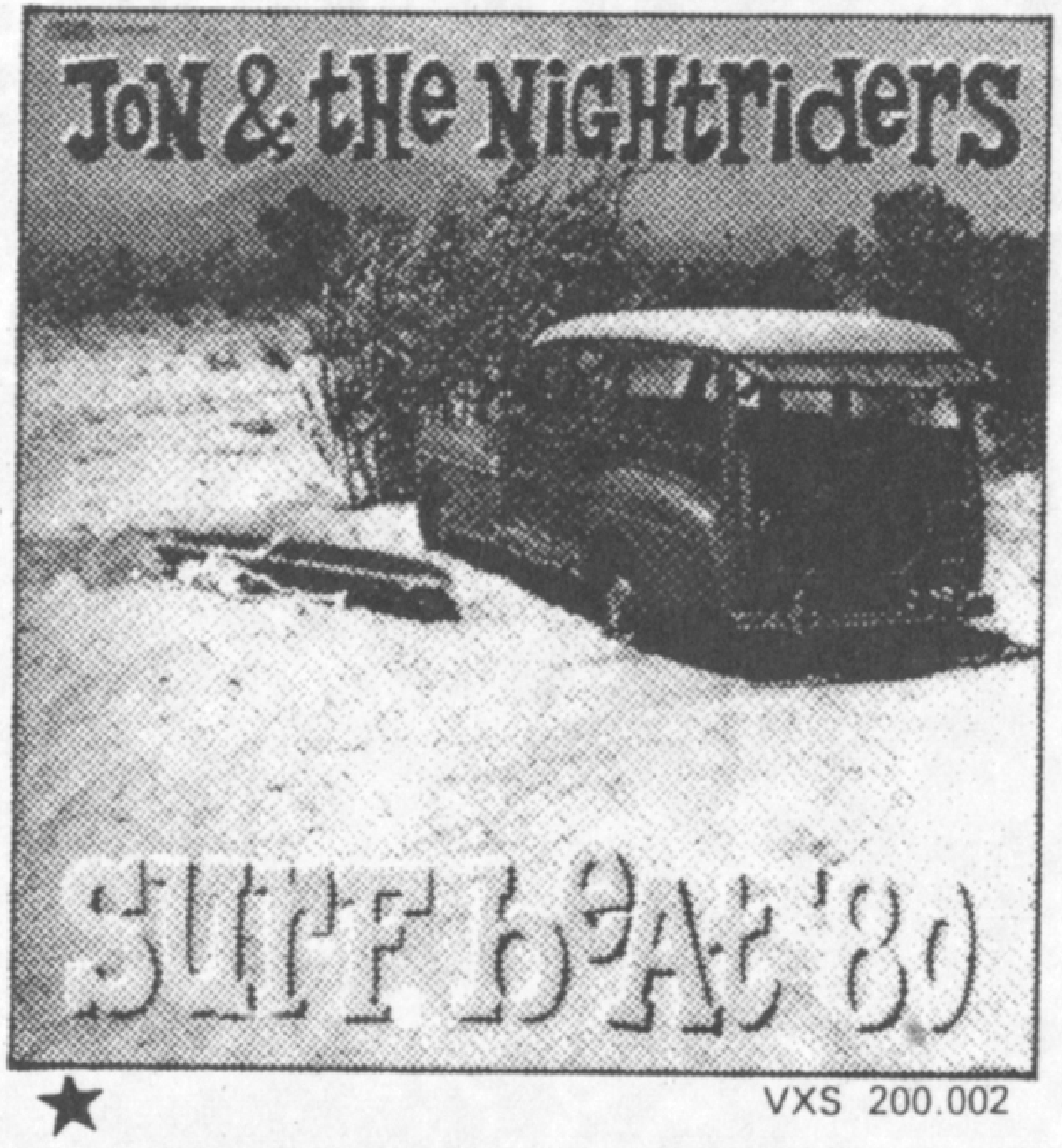
STIV
BATORS
DISCONNECTED

BLP 4015

San Francisco

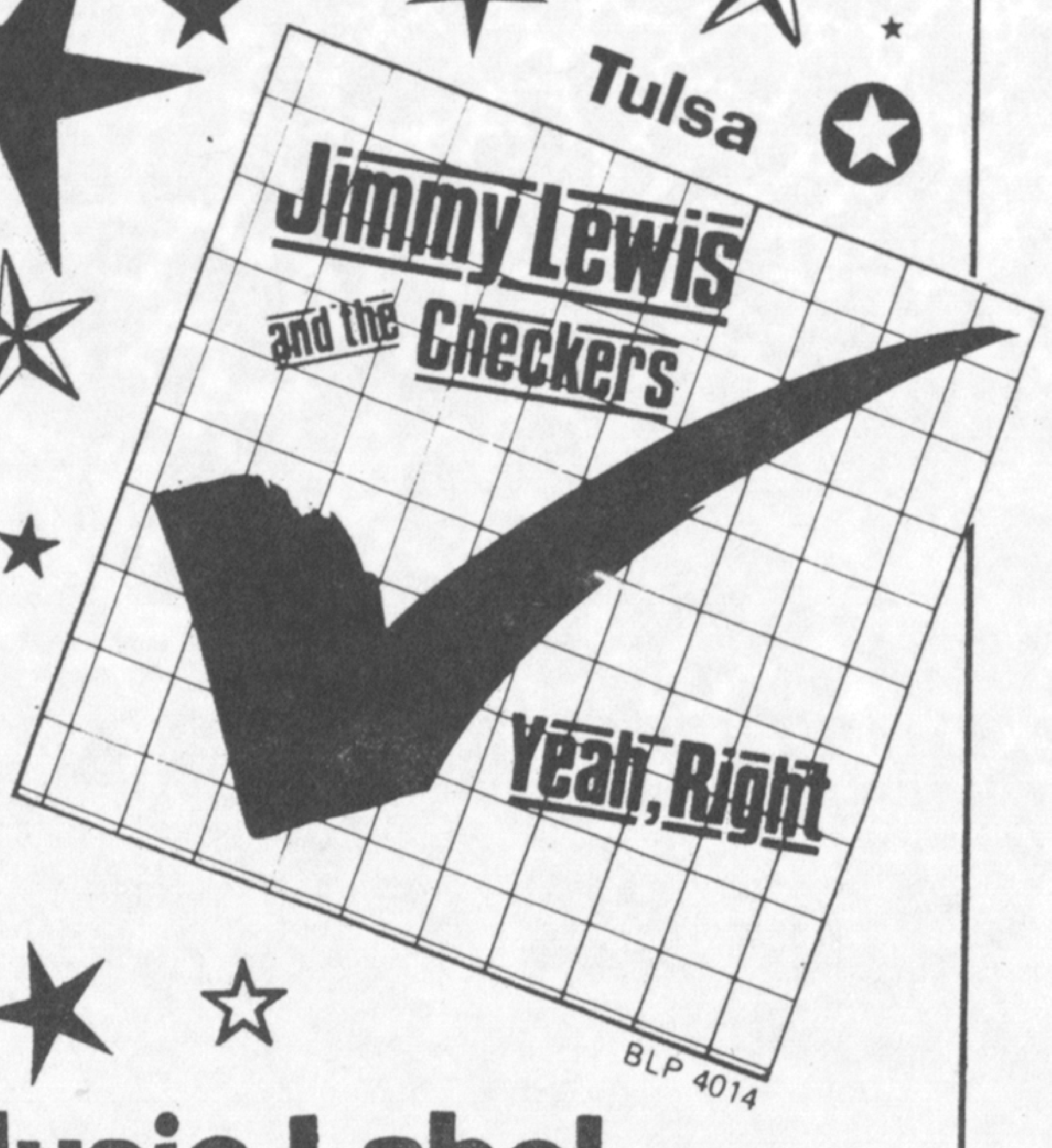
BLP 4010

Los Angeles


JON & THE NIGHTRIDERS
SURF BEAT '80

VXS 200.002

Tulsa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and the Checkers
Yeah, Right

BLP 4014

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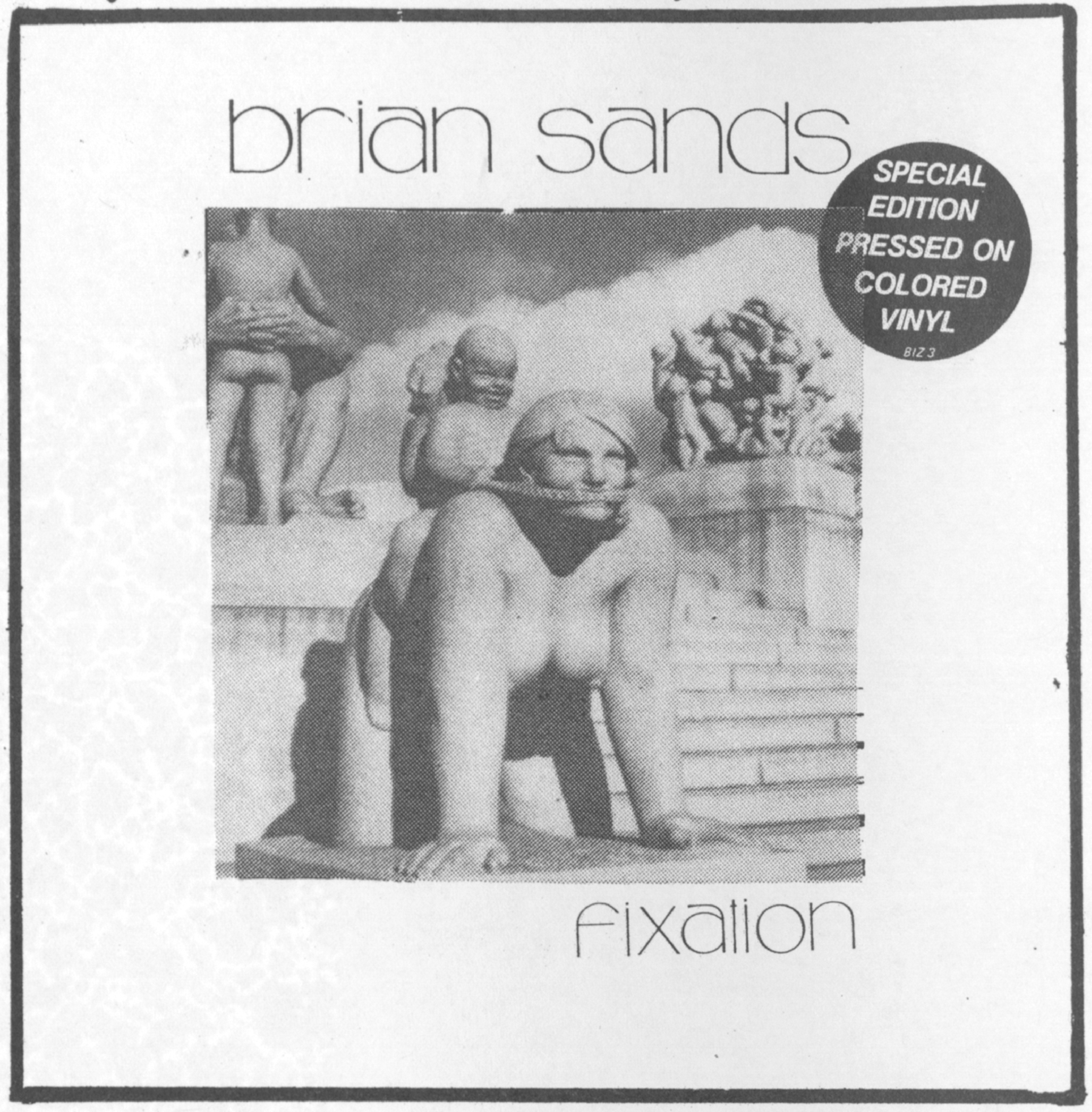
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—*Scene*, Cleveland

Brian's previous release, the 12" 45rpm disc, "Reheated Chocolate Tangos", was called "one of the best Cleveland releases of 1979" (*N.Y. Rocker*). *Express*, of Cleveland, called Sands "a Cleveland underground legend." Now, a full length L.P. entitled "Fixation" (Biz 3), exposes yet another statement of the uncommon artistry of Brian Sands.

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